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Evolution Controversy Creates Big Stir

by James Hyder

As we reported last month (*Shorts, LF Examiner, March 2005*), on March 19 the *New York Times* published an article claiming that some science centers in the southern U.S. have declined to book ***Volcanoes of the Deep Sea*** and other LF films out of concern that references to biological and cosmological evolution would offend the religious sensibilities of some of their visitors. The story was reprinted by many other media outlets, and followed up with their own stories by local newspapers and television stations, particularly in the South. A Google search turned up more than 400 related links, including a column by film critic **Roger Ebert**, items in European publications, and a screed on the Web site of the Revolutionary Communist Party, USA. The story even got a mention on *The Daily Show with Jon Stewart*, a "fake news" show on the Comedy Central cable channel.

Although the original *Times* article, written by science editor **Cornelia Dean**, was well researched and for the most part accurate, the story spread out and took on a life of its own, compounded by errors in subsequent reporting, false assumptions, and editorializing. Within days, many, if not most, science centers in the South were getting calls and e-mails from people who assumed that if they weren't showing the film they had buckled to religious pressure. **Imax Corporation** was falsely accused of "banning" the film, and issued a statement explaining that the company is not responsible for the bookings decisions of most theaters.

LFX has contacted dozens of museum directors and theater managers in an attempt to get to the heart of the original claim: Do some theaters refuse to show films that refer to evolution or other scientific theories that are perceived as conflicting with a literal reading of the Bible? We found that the answer is not as clear cut as press reports might suggest.

(Note: the term "evolution" is frequently used to refer not only to the origin of new species through natural selection, but also to the development of life from nonliving matter, the origin of the universe in the Big Bang, and the development of stars and planets over billions of years. Although making the word do double or triple duty this way is not scientifically accurate, it is convenient shorthand for a complex set of concepts, and we may resort to it in this article, with the understanding that our readers know better.)

*(See **EVOLUTION** on page 6)*

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Ary Indicted for Stealing Artifacts

Max Ary, founder and former director of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS, has been indicted by the U.S. attorney for the district of Kansas for stealing space artifacts from the museum, including items on loan from NASA, and selling them in auctions and to private collectors. A grand jury has charged Ary on 11 counts of wire fraud, mail fraud, theft of government property, and interstate transportation of stolen property.

Through his attorney, Ary says that he "intends to defend his innocence against any charge that he harmed the Cosmosphere or the federal space program," adding that he "complied with the policies of the Cosmosphere's Board of Directors."

Ary left Hutchinson in 2003 to become executive director of the **Omniplex Science Museum** in Oklahoma City, OK. He is on a leave of absence from that position while the case is pending. Omniplex issued a statement saying its board has known about the case since late 2003, characterizing it as a "dispute between Ary and the Kansas Cosmosphere and Space Center," and saying it has "nothing whatsoever to do with his tenure at Omniplex." **Don Otto** is acting as Omniplex's interim executive director.

The 35-page indictment alleges that between 1999 and 2001 Ary received more than US$190,000 from the sale at auction of at least 92 items, many of which were allegedly taken improperly

*(see **ARY** on page 12)*

Premiering This Month

Wild Safari 3D

See page 18.

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The Insiders

This month's focus:
Film Programming

Film Programming 101

by Ed Capelle

For the first two decades of the LF industry the standard approach to film programming was pretty simple: license one film for at least six months and show it for 100% of your schedule. Theaters were able to invest significant staff time and financial resources in premieres, making them truly special events. The approach helped position the giant screen experience somewhere between going to a movie and live theater. For many years this seemed to work and provided a mission-related business opportunity for our sleepy little cottage industry.

This strategy was also necessary because of the lack of product. The **Giant Screen Theater Association®** (then known as ISTC) provided seed money to develop worthy films, the **National Science Foundation** became a vital source of production funding, and groups such as the **Museum Film Network** provided additional support.

As 3D and commercial theaters accelerated the growth of the industry, Hollywood producers, many inexperienced in the LF biz, began to ramp up production. To them, the economics looked inviting: several LF films had generated box office grosses of $50 million or more; production budgets ran between $4 and $8 million; lease fees of 50% of the gross would mean $25 million (or more) back to the producer, a nice return, even after marketing and print costs. The reality that LF theaters were used to paying only 17% to 25% in royalties had not dawned on these new arrivals. When they approached theaters with these terms, many of the exhibitors were stunned.

Imax Corporation's development and use of the DMR process to convert Hollywood titles to LF and the promise of day-and-date releases continued to fuel enthusiasm and draw studios into the business. The studios took their 50% (or more), and often required ten hours or more per day of a theater's schedule, squeezing out other programming. All of a sudden, theaters that had been aggressively scheduling several titles at once were limited to offering the newest DMR release and maybe one traditional LF film once or twice a day. Most institutional theaters opted not to take DMR films rather than sacrifice mission-related content.

Today, theaters schedule an average of less than three films at a time. The commercial segment has pulled that number down as have destination, theme park, and standalone commercial theaters that show only one film. The number of films per theater ranges from one to as many as ten, with nearly 40% of the network running more than three films at a time. Many of these are the popular institutional theaters that have been the cornerstone of the LF industry since the early 1970s.

A film launch requires resources. Lining up local sponsorship, promotional partners, group sales, advertising, marketing materials, direct mail, and press/VIP events requires staff, lead time, and an adequate budget.

The substantial rise in production in recent years has been a mixed blessing. Taking the supply of films for granted, theaters have increased their film turnover rate. Films are shown less frequently and for shorter periods of time. Film runs that have been generating acceptable results are often cut short for newer films that might do better. The public then becomes accustomed to shorter and shorter programming cycles, as in conventional theaters.

Theaters therefore rely on new product being the primary box office driver. Rather than continuing to promote the experience as unique, and building a solid base of excitement and anticipation for films, many theaters depend on the public demand for new films to generate attendance.

Even the most basic of marketing tools, the trailer, is being used far less effectively than in the past. Some theaters don't use them because of the cost, or only put a trailer on their "A" film. This leaves a sizable chunk of the audience in the dark regarding coming attractions. As theaters change programs more rapidly, trailers are not being played with enough lead time. The mistakes begin to mount, attendance continues to soften, and the strategic positioning and marketing of LF theaters becomes reactive, rather than proactive. It has become easier to cut costs in the attempt to rebalance the financial difficulties theaters are facing.

Where should theaters go from here? From what I have seen, I believe theaters need to go back to the KIST (Keep It Simple, Theater) and DIR (Do It Right) principles. From a simplicity standpoint, I have found that an A/B schedule works well. The A title should be approximately 75% of the schedule, with the B title taking the rest. Every three to four months, launch a new film *with a sufficient marketing, promotional, and PR push.* As a rule of thumb, a reasonable annual theater marketing budget is about $1.00 to $1.30 times total annual attendance.

Our business is not overly complex. It is a matter of making sound financial decisions to enhance the bottom line. To have a healthy industry, theaters, equipment providers, distributors, producers, and investors all need to be profitable. As Winston Churchill said: "Out of intense complexities intense simplicities emerge."

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ShoWest 2005: Is Digital Projection a Threat to LF?

by Joseph L. Kleiman

At this year's **ShoWest** conference in Las Vegas, the watchword was "digital." All signs indicate that conventional cinema is about to begin converting to digital. The trial period is now over, the specs for digital cinema have been set by **Digital Cinema Initiatives** (a partnership of the five major studios) and are being finalized by the **Society of Motion Picture and Television Engineers**, and according to an April 13 article by **Nicole Sperling** in the *Hollywood Reporter*, the initial rollout of up to 3,000 digital systems could begin by the end of this year. A number of governments are supporting this new digital networking, including that of the UK, where over 250 digital screens are set to go live in the next couple of years. With all this taking place, does digital cinema pose a threat to LF in general and **Imax Corporation** in particular?

There is no question that Imax has won the battle of the perfs – 15/70 vs. 8/70. Imax has contracted for the majority of new commercial and multiplex theaters, leaving the 8/70 companies with a shrinking piece of the pie. Only three 8/70 systems were installed last year, compared to 16 IMAX® 15/70s.

On the ShoWest trade show floor, I met reps of two 8/70 manufacturers, **Mark Adukiewicz** of **Ballantyne of Omaha**'s subsidiary **Megasystems**, and **Ernie Tracy**, who represents **Kinoton America**. Megasystems has just installed three projection systems at a theme park in China, while Tracy came directly from the grand opening of the **Big Picture Theater** in Appleton, Wisconsin, whose Kinoton projector can switch between 4/35, 5/70, and 8/70 formats in a matter of minutes. Only three or four 8/70 installs are expected in 2005.

Does digital cinema pose a threat to Imax, a company whose bottom line is increasingly riding on multiplex theaters and Hollywood product? I spoke with a number of exhibitors, some with IMAX theaters, others without. (A number of questions submitted to Imax, including on digital cinema, had not been answered by press time.)

Digital cinema has several advantages over IMAX. These include:

Footprint. Although IMAX projectors have become smaller with the introduction of the SR, and later the MPX, film platters have doubled in size to hold prints longer than two hours. An IMAX projector must run four times as many linear feet of film as a 35mm projector to project an identically timed image. A digital projector, like **Christie**'s CP2000 DLP Cinema unit, takes up about the same footprint as a 35mm projector, but with no platters.

George Lucas spoke at ShoWest.

Photo: Amanda Gardner, WorldEnteractive.com

Weave, dust, splicing, and grain. As great as a 15/70 image is, it still suffers from the traditional problems of film projection. Digital has none of these, save grain, which is sometimes visible in transfers from film, but is not an artifact of projection.

Print distribution. An IMAX film print must be transported in a platter case or reel canisters and be spliced on site by the projectionist. Digital films are set to be distributed primarily by satellite transmission. Recently, the government of Singapore concluded a test in which three film trailers were transmitted by satellite from Los Angeles, then played on a Christie CP2000 in Singapore.

Cost. An IMAX MPX system costs around $1.5 million, while a DLP Cinema projector, with the software and hardware for 3D playback, costs less than $500,000. To convert a multiplex house to MPX, a new silver screen must be installed. A single-projector 3D digital system is able to project on standard white matte screen, such as are already installed in most multiplexes.

Digital, though, has its drawbacks. According to **Dustin Mitchell** of Carmike Cinemas, two of the main questions smaller exhibitors have are, "Who will handle the maintenance?" and "Who will handle the programming?" "In an IMAX theater, you have a projectionist who's paid $40,000 a year to keep the thing running. If you're installing a number of digital projectors in every theater, are you going to staff a technician in each [multiplex] as well?" He pointed out that during the ShoWest digital screening of *Miss Congeniality 2*, the image was suddenly lost, and technicians took almost ten minutes to synch the sound with the image. "And that supposedly was with three servers running. The typical digital theater will be using only one server."

The question of who will finance the digital rollout seems to have been answered: the studios. But Mitchell is concerned that this may take control of programming and scheduling out of the hands of exhibitors. (However, this would probably not be a matter of immediate concern to LF operators.)

Another major issue in the digital vs. LF debate is 3D. At DLP Cinema's demonstration of digital 3D projection, **James Cameron** expressed his concern that although Imax has been involved in 3D projection for almost two decades, there is a shortage of 3D titles available. (He mistakenly said that there were only 16 15/70 3D titles available; in fact there are twice as many.) Cameron feels that digital conversion of 2D product and original 3D production will move 3D product into conventional multiplexes, but will also

*(see **SHOWEST** on page 18)*

THE BIZ

DEALS

Imax signs in China, S. Korea

In late March and early April, **Imax Corporation** signed deals for a total of seven MPX™ theater systems in the U.S., Argentina, China, and South Korea.

The U.S. theater will be part of a four-screen expansion of a **Star Cinema** multiplex in Fitchburg, WI, outside Madison, set to open in the fourth quarter of 2005. The chain operates 77 screens in Wisconsin and Iowa.

The Argentina theater is being built by **National Amusements** as an expansion of the multi-theater deal announced in August 2004 (*see Biz, LF Examiner, September 2004*) and will be located in a new complex being built in Buenos Aires. It is expected to open in October 2005.

The Chinese theater will be in the new Zhengzhou Xintiandi commercial complex in Zhengzhou, a city of over two million about 400 miles (640 kilometers) southwest of Beijing. It is expected to open in 2007. Twenty-three IMAX theaters are expected to be open in China by 2008.

In South Korea, Seoul's **CJ CGV Co. Ltd.**, a subsidiary of **CJ Entertainment**, has signed an agreement to build four new and retrofitted MPX theaters in multiplexes in Seoul and Busan. The first two will open in December 2005. CJ CGV is South Korea's largest theater chain, and was formed as a joint venture between CJ Entertainment, Hong Kong's **Golden Harvest**, and Australia's **Village Roadshow**. The company went public in December 2004 and now operates 388 screens at 50 locations.

Telus gives US$8.1M to Ontario SC

Canadian telecommunications company **Telus** has announced a 15-year, CAN$10.1 million (US$8.1 million) sponsorship agreement with the **Ontario Science Center** that will fund the creation of an "outdoor exploration plaza" and support other programs at the Toronto museum.

The company announced a similar deal with **Science World** in Vancouver, BC, last fall (*see Shorts, LF Examiner, November 2004*).

OSC's outdoor plaza, to be built in front of the building on an area that once held fountains, will "offer engaging, inspiring, and interactive large-scale experiences that will introduce visitors of all ages to the world of science," according to a press release. Telus will receive naming rights to the plaza and OSC's rainforest exhibit and conference room.

Telus is the second largest telecommunications company in Canada.

The Ontario Science Center in Toronto has a 320-seat IMAX Dome Theater.

THE BIZ

DEALS

Thunder House making 2 LF films

Thunder House, a Milwaukee, WI-based production company, is developing two LF films, ***River of Doubt: Theodore Roosevelt's Greatest Adventure***, and ***The Great Butterfly Quest***. Co-founder **Chip Duncan** says the first film will re-create Roosevelt's "exploration of Brazil's treacherous River of Doubt (now named Rio Teodoro) in 1914." The second will follow "a major scientific expedition in Peru as it investigates climate change and explores indigenous culture."

Thunder House has hired **Tom Hecht** to oversee the further development of the projects. Hecht has more than 20 years of experience in marketing and fundraising for non-profits. He has served as assistant secretary of state for the state of Wisconsin, and as an aide to two U.S. Senators.

Roanoke drops IMAX plans

The new Art Museum of Western Virginia in Roanoke, in the southwestern section of the state, will not get an IMAX theater that had been considered for the facility. The project, which has been in the planning stage for more than seven years, has changed from a simple expansion of the existing building to a dramatic new structure that supporters hope will transform the downtown economy of the city of 100,000 in southwestern Virginia. It is expected to open in 2007.

In late March, the museum's board voted to remove the IMAX theater from the plans, citing concerns about its construction costs and potential profitability.

Three 15/70 projectors for sale

Lighting Image Technology, Inc., of Riverside, CA, has three 15/70 projectors for sale: the two **Maverick** systems that were originally installed in **Crown Theatres** multiplexes in Hartford, CT, and Jupiter, FL, and an **Ultra 70** rolling loop projector developed by **Neil Johnson**.

LIT was founded by **Richard Niccum**, a principal in **Cinema Film Systems**, which originally developed the Maverick projector with **Advanced Image Systems** (*see Shorts, MaxImage!, April 1999*). They were installed in the Crown theaters in fall 2000 (*see The Biz, MaxImage!, September 2000*), but switched for **Kinoton 8/70** systems two years later.

The Ultra 70 projector has never been used. It is equipped with a 7kW lamphouse, but could be upgraded to 15/70. More information is available at www.lightingimages.com.

Studios sign digital cinema deal

The Hollywood Reporter says that **Technicolor Digital Cinema** has signed a deal with **Walt Disney Studios**, **Warner Bros.**, and **Sony Pictures** to "facilitate their transition to d-cinema" by acting as a "third-party integrator" between the studios and theater chains. Technicolor will develop a business plan that will cover financing, hardware, and usage issues and begin the process of replacing thousands of 35mm projectors in multiplexes with digital systems. The article, by Nicole Sperling, cites an unnamed source as saying that the first wave, involving the installation of 3,000 projectors, could begin by the end of the year. The cost of such a project has been estimated at $200 million.

Technicolor and the studios would not confirm the report.

E&S offering digital dome shows

Evans & Sutherland has announced that it will offer its digital dome customers new full-dome digital shows twice a year, starting in June. Feature Presentations™ are intended to provide "a continual stream of exceptional, educational, and entertaining shows at affordable prices," according to a release. The first show will be *The Future is Wild*, "a scientific look into the exotic future of animal life on planet Earth." The next, to be released in October, will be *Universe*, on the "discoveries that are helping us unlock the mysteries of space." Pricing will involve an up-front payment and a percentage of the box office. The company will provide marketing materials, including trailers, stills, and artwork.

PERSONNEL

Welman joins Nat'l Amusements

Jeremy Welman has been named assistant vice president for U.S. marketing and corporate development by **National Amusements**, in which position he will be responsible for marketing the chain's 1,100 screens and five IMAX theaters. National Amusements is the sixth largest exhibitor in North America.

Welman has worked in the LF industry since 1995, when he became director of IMAX theaters for **Edwards Theatres** in California. For the next three years he oversaw the development and operation of three IMAX theaters in southern California. In 1998 he joined **MegaSystems, Inc.**, where he was vice president of theater development and marketing for two years and oversaw the operation of the Smokey Mountains Mega Theater in Gatlinburg, TN. In 2000 Welman joined **Sermar Entertainment**, which installed and operated two Maverick 15/70 projectors in **Crown Theatres** locations in Hartford, CT, and Jupiter, FL. When that joint venture ended in 2002, he became vice president of marketing and operations for Crown.

Jeremy Welman in 2001.

Valle Zurita joins Big Films

Regina Valle Zurita has been named distribution representative for Montreal's **Big Films, Inc.**, an international distributor of giant screen films. Valle began in the company's marketing department last summer and will now handle several international sales territories, including South America.

The company is preparing to launch its latest acquisition, ***Treasure of the Gods, Zion Canyon***, into Latin America, Europe, and Asia.

Evolution Controversy Draws Worldwide Attention

*(from **EVOLUTION** on page 1)*

Not a new phenomenon

Although the *Times* article has thrust the question into the public awareness, controversy over evolution has arisen with many films, including some of the earliest. LF veteran **Michael Sullivan**, now director of the **Gulf Coast Exploreum Museum of Science** in Mobile, AL, recalls that when he and **George Casey** were making ***Genesis*** in 1979, they debated over a script reference to Africa's Rift Valley as site of "the origin of life." (Casey insisted that the line remain in the film.)

Casey's **Graphic Films** went on to make ***Darwin on the Galapagos*** four years later, which dealt, as one might expect from the title, with the subject of evolution. **Eric Melenbrink**, of the **Science Museum of Virginia** in Richmond, recalls a screening of that film in the mid 1980s, in which a teacher shouted to have the film stopped and the lights brought up so she could get her students out of the "blasphemous" show.

Cosmic Voyage, produced by the **National Air and Space Museum** and directed by **Bayley Silleck** in 1996, dealt explicitly with cosmological and biological evolution. Within NASM there were some who suggested (not from personal conviction, but in the hope of avoiding controversy) that the term "Big Bang" be removed from the script. (It wasn't.)

Since 2000, LF films have rarely dealt with evolution as directly as these examples, most avoiding use of the "E-word." But that hasn't kept them from being controversial. Theaters and filmmakers have reported receiving complaints from religious viewers about ***The Living Sea***, ***Jane Goodall's Wild Chimpanzees***, and ***Australia: Land Beyond Time***, among others, despite the fact that they refer only indirectly and fleetingly to evolutionary issues.

The issue isn't new to the pages of *LF Examiner*, either. The *New York Times* could have had the story almost a year ago if they had read the May 2004 editorial by **Joe DeAmicis** of the **California Science Center** that raises precisely the same issues. And Silleck wrote about the question in last month's issue, published one day before the *Times* story broke.

What *Volcanoes* said, and didn't

Contrary to the impression given in some press reports and assumed by some members of the public, *Volcanoes of the Deep Sea* is not a film *about* evolution. It deals primarily with the strange life forms found at undersea volcanic vents. It refers in several places to events that took place millions or billions of years ago, a point of contention for biblical literalists who believe the earth is not that old. The script also speaks of the formation of the earth from cosmic debris, saying, "As the earth cooled and built a solid crust, the oceans were able to form. Life then flourished, blanketing the earth with green plants...."

Steven Low, director of Volcanoes of the Deep Sea.

But the film's key point is that life might have arisen at the bottom of the sea, independently of life on the surface. "There is a good chance that this is where life began on earth, and here among the embers of that long ago dead star is where we began our journey five billion years ago."

But these are brief and relatively subtle references within a 40-minute film that presents the story of a geologist's lifelong search for the source of mysterious fossilized structures, and examines the animals and geological formations of the deep sea with original LF photography and computer generated imagery.

How it all started

Volcanoes opened in September 2003, after being screened at the **Giant Screen Theater Association** conference that fall, and in rough-cut form in Montreal earlier in the summer. With most booking decisions having been made well over a year ago, how did the *New York Times* pick up the story now?

Director **Stephen Low** and producer **Pietro Serapiglia** insist that they didn't plant the story with the *Times* to drum up publicity (a possibility implied in an article by **Bud Kennedy**, a staff writer for Fort Worth's *Star-Telegram*). According to the *Times'* Dean, the story idea originated with fellow *Times* science writer **Andy Revkin**, who met **Jim Miller**, a **Rutgers University** oceanographer, at a science conference in California in February. Miller mentioned to Revkin that some theaters in the South weren't booking *Volcanoes* out of fear of offending religious visitors, information he had received from Rutgers colleague **Richard Lutz**, the film's on-screen science adviser. (Rutgers also provided funding for the film.)

Dean, who started with the *Times* in 1984 and has headed its 15-person science department since 1997, decided to look into the story. She contacted Low, who confirmed the basic facts but declined to identify any theaters that had refused the film on religious grounds. So she started calling science centers and commercial IMAX theaters, as well as LF producers and directors.

Dean's article cites Lutz and other unnamed industry sources as claiming that about a dozen theaters in the South have engaged in the practice. Two theater representatives who spoke to Dean are quoted as suggesting that the evolution issue played a role in their booking decision. **Carol Murray**, director of marketing at the **Fort Worth Museum of Science and**

History, said that some people in test audiences had objected to the references to evolution ("I really hate it when the theory of evolution is presented as fact"), but that in other respects the film tested lower than other films they were considering. "If it's not going to draw a crowd and it is going to create controversy, from a marketing standpoint I cannot make a recommendation" to book it, Murray told the *Times*.

Lisa Buzzelli of South Carolina's **Charleston IMAX Theatre**, a commercial theater adjacent to the Charleston Aquarium, told Dean that "the movie does have a lot to do with evolution, and we weigh that carefully."

The article also quotes Silleck, DeAmicis, and **Hyman Field**, formerly of the **National Science Foundation**, all of whom spoke of the chilling effect and negative consequences for LF filmmaking of the practice.

Notable among the follow-up stories reported by other outlets is a March 23 article by **Michael Gordon** in North Carolina's *Charlotte Observer*. He quotes **John Mackay**, president of **Discovery Place** in Charlotte, as saying that "We felt that [*Volcanoes*] was way over the top. It was put out there with such in-your-faceness. Filmmakers can be strident in their language: 'This is the way it is,' and what's held as theoretical is presented as fact." He added that "We respect [the audience's] views, but we're a science center committed to sharing prevailing views and perspectives about the world."

The reaction

The *Times* story created a flood of subsequent stories and reactions from the public and various individuals and organizations. Opinions expressed in the media were almost universally critical of any science center that would avoid a film so as to avoid offending the religious views of some people. Most members of the public who contacted theaters held the same view, and assumed, often angrily, that their local science center had succumbed to religious pressure.

On March 28, **Alan Leshner**, CEO of the **American Association for the Advancement of Science**, sent an open letter to the **Association of Science-Technology Centers** that said, in part:

> "The desire not to antagonize audiences and to avoid negative business outcomes is entirely understandable. Yet, the suppression of scientifically accurate information as a response to those with differing perspectives is inappropriate and threatens both the integrity of science and the broader public education to which we are all committed. It is also objectionable to many stakeholders — including many with strong religious convictions — who understand that religion and science are not in opposition."

The suppression of scientifically accurate information as a response to those with differing perspectives threatens the integrity of science and the broader public education to which we are all committed.

— Alan Leshner, AAAS

The same day, *The New York Times* ran an editorial condemning the practice, and Roger Ebert published his column, in which he pointed out that:

> "Evolution is indeed a theory. Creationism is a belief, not a theory. In science, a theory is a hypothesis that has withstood the test of time and the challenge of opposing views. It is not simply somebody's notion about something. The creationist belief cannot withstand such tests and challenges; it exists outside the world of science altogether."

Evolution and commercial theaters

Perhaps the closest anyone has come to admitting that they chose not to take a film because of its references to evolution is Charleston's Buzzelli, who was quoted in the original *New York Times* article as saying, "We definitely have a lot more creation public than evolution public." But although this statement was widely taken in subsequent reports as validating the premise that religious considerations played an important role in some booking decsions, Buzzelli stopped short of saying that was why she hadn't taken the film, and added that they hadn't ruled it out. (We were unable to reach Buzzelli for comment before press time.)

However, in the case of her theater, a commercial venue, the issue should not be so controversial. Commercial theaters are not science centers, and do not have the same mission and duty to educate the public that museums and science centers have. Their objective is to make money, and if they offend their customers they are unlikely to succeed. This view was expressed by **Whit McMillan**, director of education for the Charleston Aquarium next door. "They're a for-profit theater. It's basically none of my business," what they book or why, he told a reporter.

At another commercial theater in South Carolina, the subject isn't so touchy. **Jerry Lennard**, director of the **IMAX Discovery Theater** in Myrtle Beach, tells *LFX* that when he ran ***Haunted Castle***, a 3D fantasy that features a singer who sells his soul to the devil, at least one viewer called Lennard the "son of Satan." Although a large portion of his audience is tourists, who Lennard suggests may be somewhat more liberal than locals, he says he showed *Cosmic Voyage* in the off-season, to a mostly local audience, and had a good run with no complaints. He says he may book *Volcanoes* in the fall, to see if the controversy is good for business.

And north of the Mason-Dixon line, in Michigan, **Emily Loeks**, special programs director for **Jack Loeks Theatres, Inc.**, a multiplex chain with two IMAX theaters, stressed that religious viewers are not a monolithic bloc with identical views. She provided *LFX* with a selection of comments from teachers who saw a test screening of *Galapagos*, that, as she put it, "demonstrate a range of reactions.... Some are uncomfortable viewing content they

*(see **EVOLUTION** on page 8)*

*(from **EVOLUTION** on page 7)*
don't agree with. Some are open to any presentation of a theory, so long as it is presented as a theory. Others fully embrace a worldview in which God may use any mechanism to 'create'...including evolution." Loeks' theaters have shown *Cosmic Voyage* and may show *Galapagos*. She said they didn't test *Volcanoes* because "we felt the topic would not have a wide enough audience" in their mid-size market.

Museum theaters respond

In the face of the public and media reaction, two museums quoted in major stories, the Fort Worth Museum and Charlotte's Discovery Place, issued statements clarifying that the complaints from religious viewers had *not* played a part in their decision not to show *Volcanoes.* And within two weeks, both had booked the film, Charlotte holding three screenings in mid-April with a personal appearance by director Low, to be followed by a longer run starting in August. Fort Worth started showing it on March 30.

Many other museums tell *LFX* that they spent quite a bit of time responding to people who called or e-mailed with complaints. Several institutions drafted statements to send to concerned people, affirming their commitment to science education, and pointing to other films or exhibits they had presented that touched on evolution or cosmology.

Speaking to the media, some theaters also gave other reasons they hadn't taken *Volcanoes*, saying that test audiences had found it too dark, or "slow moving and dry." This led Low to charge that theaters were now calling it a "lousy film" just to avoid admitting they had bowed to religious pressure, according to an article by **David Germain** of the **Associated Press**.

Did they or didn't they?

Low and Serapiglia have claimed that while making the film they were told by at least ten theaters (five in writing) that references to evolution would keep them from booking it. We've heard this from other filmmakers, and more than one theater manager has told us that the same view has been expressed privately in meetings of theater groups.

LFX sent e-mails to virtually every LF theater in North America, asking a series of questions about the situation. We spoke on the phone to at least a dozen representatives, and got e-mails from more than a dozen more. No one we contacted would admit that religious concerns had played a determining factor in their decisions. Spokespeople for Fort Worth and Charlotte told *LFX* that they had been misunderstood by Dean and other reporters, and that although they had received some complaints, they had had other reasons for opting not to book *Volcanoes*.

We actively sought someone to defend the position that museums should avoid offending religious visitors, but no one came forward. The closest was the view expressed by the director of a southern museum who said he was annoyed by films (not referring to *Volcanoes* specifically) that threw in unnecessary and out-of-context references to evolution, saying they were "poking a finger in the eyes" of religious visitors. He said he was willing to fight for evolution, but wanted a strong presentation that was worth the effort, not just a throwaway line in an otherwise unrelated film.

So did they or didn't they?

Looking at objective facts, before Fort Worth and Charlotte changed their minds, *Volcanoes of the Deep Sea* had been booked in 30 theaters, of which only one, the **Entergy IMAX Theatre** at the **Audubon Institute** in New Orleans, LA, is located in the South. However, *Galapagos* and *Cosmic Voyage* have, between them, been booked in some 20 southern theaters, out of 56 LF theaters in 14 southern states. By comparison, 30 northern theaters have run one or both of the two, out of 118 theaters. One might therefore argue that, before *Volcanoes*, southern theaters were *more likely* to book controversial films than northern theaters.

However, those films are older, and political and economic climates have changed in the last five years. The election of president George W. Bush in 2000 marked a turn toward the right in the U.S. and the same year saw the beginning of a long decline in the popularity of giant-screen theaters. People with strong religious views may now feel emboldened to express them more readily, and theaters that are struggling to meet attendance goals may be even more averse to choosing any but the most popular films.

The museum representatives who responded to our questions universally insisted that the comments they get from religious people don't make their decisions, but most also said they had to choose the films most likely to be financially successful. Said one, "If a film does not test well, we won't book it. It doesn't matter what the subject matter is. After all, we need to make money and so does the distributor."

In the aftermath of this controversy, it is unlikely that anyone in a science center would now admit to catering to the concerns of religious visitors, nor is it possible to identify any particular theater as "guilty." The wide selection of titles currently available to theaters provides ample "plausible deniability." A theater that might have considered *Volcanoes* can hardly be faulted for choosing ***Bugs!***, ***Roar: Lions of the Kalahari***, ***Forces of Nature***, or any of a dozen or more equally high-quality contemporary offerings.

Another factor that might have hampered *Volcanoes*' distribution efforts was the prospect of **James Cameron**'s ***Aliens of the Deep***, a 3D film also about life at the undersea thermal vents that was released a little over a year after Low's film. Some theaters may have wanted to wait and see both before choosing one. (As it happened, that film opened with only 27 bookings, about half the total of Cameron's first LF effort, ***Ghosts of the Abyss***, although a dozen more are expected later in the year.)

Why it's important

Low and others say they have heard from theaters that wouldn't book a film that dealt with evolution. There may be museums in which this plays a determining factor in booking decisions. And even if it is not a widespread practice, but limited to a handful of theaters, it could be potentially damaging to the LF filmmaking industry. Films released since 1997 have averaged about 64 bookings each; losing even 10% of those could make the

difference between financial s

uccess and failure for a filmmaker. (This is not to suggest, as some press reports have, that 10% of the market for LF films rejects evolutionary topics. Fifteen theaters — the largest number suggested — is only about 5% of the active worldwide market of LF theaters.)

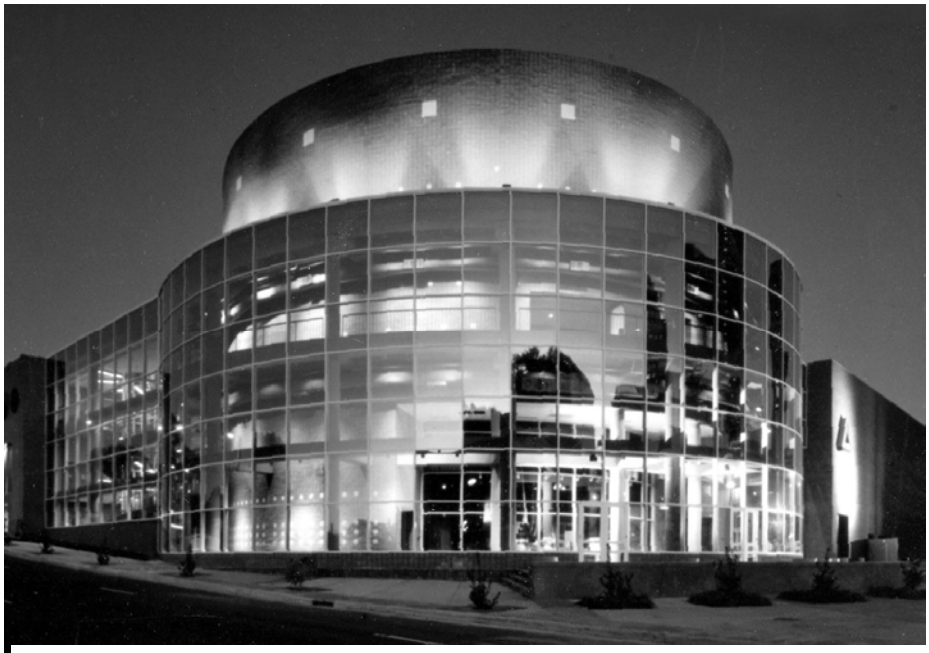
Producing LF films has become increasingly difficult as theater attendance has fallen, production costs have risen, and Hollywood films have claimed a growing share of screen time. Filmmakers have increasingly relied on topic testing and audience testing to make films that will appeal to the widest possible audiences. In so doing they may have unwittingly contributed to a blandness and homogeneity for which giant-screen films are often criticized. In straitened times, everyone — filmmakers, sponsors, and theaters — becomes risk averse.

Low is frustrated and angry, saying that because "it's hard to mix pure box office and real science," many LF films end up with what he calls "beach boy science." He tells *LFX* he won't attempt another science project and has begun work on a film about Formula One racing (*see Shorts, page 28*), which he hopes will be less controversial.

John Weiley, another director who has expressed his impatience with the timidity of the LF industry, claims, "We did have one irate viewer refer ***Solarmax*** to the Holy Office of the Inquisition (which still exists) and its run stopped suddenly in that venue — but who could say why. We didn't hear anything directly from the cardinals."

Then there is the larger issue of the mission and goals of science centers. It would be highly hypocritical for any institution with "science" in its name to avoid dealing with one of the most unifying and well-documented principles in all of science out of fear of objections from a vocal religious minority. There are many other signs in the U.S. that politically and religiously motivated factions are distorting and misusing science for partisan purposes, and this dangerous trend, and the widespread alarm at its growth, has undoubtedly added to the furor surrounding this particular example.

Any LF theater that has fallen prey to such pressures (or, more likely, unsubstantiated fear of such pressures) should heed the critiques that the current controversy has sparked and take heart that the response from the press and public overwhelmingly supported presenting evolution and other scientific principles. Many science centers have found it is possible to express respect for their visitors' beliefs without abandoning their mission of science education.



Discovery Place, Charlotte, NC.

Discovery Place

Conclusion

That said, it may be that this was all just a tempest in a teapot. Even without hearing from all of the theaters in the South we are not convinced that a significant number of them would unequivocally make evolution a determining factor in their booking decisions. It's not clear that that's what happened in this particular case, and people who said that the E-word would kill a film's chances in their theater may only have been expressing their personal views, and not have had the power to implement them. It's also possible that an extremely popular film, like ***Everest*** or ***Mysteries of Egypt***, that happened to refer to evolution could overcome such objections.

Unfortunately, most people are to willing to jump to conclusions that confirm their prejudices. Saying, even with some evidence, that people in the South have rejected a film because of its content, plays into widely held stereotypes about the region as backward and unsophisticated. We believe this was an important factor in the rapid spread of this story. Many we spoke to were particularly incensed to be tarred with this brush, and not without reason when they and their institutions are among the chief sources of science education in their communities.

One might say that the lesson to be taken from this incident is the old show biz saw, all publicity is good publicity. After all, *Volcanoes of the Deep Sea* has gotten a big boost in public awareness and won several new bookings. And science centers that were briefly seen as yielding to religious pressure have had the chance to affirm their principles publicly. Everyone wins.

Unfortunately we can't conclude that the net result to science centers has been clearly positive. There are no doubt many people who took the headlines at face value and now believe that some, if not most, science centers behave hypocritically. It may take a little while for this smudge on the public's perception of science centers to be wiped away.

Filming *Ride with Cowboys* in South America

by Harry Lynch

Our camera, tripod legs jutting into the air, lay on the rocky bank of a tributary. **Fred Weigle**, our first assistant cameraman, lay sprawled in front of it, clutching his leg, teeth grinding in pain. It was the first shot of our first day, in our first and most remote location.

"Is it broken?" I rushed over to him.

He groaned, "My leg or the camera?"

Moments earlier, a herd of 90 charging horses had nearly run us down. One had jumped over the camera, knocking it to the ground. Fred had leapt after it, trying to arrest its fall, and had been stepped on by another horse. The rest of us, none so brave, had scattered as the horses raced through, around, and past our group. Now we hurried back to survey the damage.

Fred gingerly rolled up his pant leg to expose his calf. There, in perfect detail, was the impression of a horseshoe — down to the nail holes and the size number. It had already begun to swell, and would become a monumental bruise, but thankfully, his leg was not broken.

Nor was the camera. The rain spinner, which shields the lens from the plumes of water kicked up by the horses, had taken most of the blow. It was repairable, though not in the field. Fred, of course, refused to stop working. After a few minutes rest and a cold pack from the med kit, he removed the spinner and refitted the matte box. The horses went back into position, and thundered past us again, this time perfectly on their mark. Fred smiled stoically.

All around the world, men and women working cattle from horseback — our definition of "cowboys" for this film — work seasonally; always chasing the rain, greener pastures, warmer or cooler climes for their animals. To capture these cultures authentically, we'd also have to work seasonally, arranging our shooting schedule to coincide with annual livestock migrations and other milestones in the cowboy calendar.

This is why we found ourselves in Chilean Patagonia in March, mid-autumn in the southern hemisphere. Cowboys here are called *baqueanos*, literally "pathfinders," for their ability to navigate this treacherous, breathtakingly beautiful land. Cowboying came late to this lonely tip of the South American continent, around 1800. Even though the finished film will present our international locations — Morocco, Spain, Mexico, Argentina, Patagonia, Texas, Canada — in chronological order through the centuries-long global development of the cowboy, we were shooting Patagonia first.

We were here to film the baqueanos as they brought their herds of horses down from their high summer pastures into the broad, outlying valleys, where they shelter against the brutal winter. It is an annual river of horses, flowing down from the mountains, marking the end of the season, which gives it a special significance for the people of the region.

With our accident out of the way, we spent the next morning high in the mountains, driving the camera and grip trucks as far as we could, then hiking up and up, to shoot **Chechín Barría**, our main character for this segment, as he met one part of the herd, early in its journey down. In the afternoon, Fred's leg finally got a rest when we moved to the plains to shoot the herd at full gallop.

Before leaving Los Angeles, key grip **Jim Sanfilippo** had constructed a crane arm specially for this shoot, designed to be portable and have the right amount of torsional stiffness. He tested it, packed it up for shipping, then reassembled it on the back of a flatbed on his first day in Patagonia. **Greg Eliason**, our multi-talented line producer and part-time assistant director, craft serviceman, and teamster, raced the flatbed through the grass, along a barely perceptible track, gamely keeping up with the running horses, as Libra tech **Rocky Babcock** rode the wheels and made blacktop out of washboard. (We would later see in dailies that Jim's design and Rocky's finesse had resulted in beautifully stable shots.)

The baqueanos and their horses were tireless, running again and again, enjoying the work, and aiming to please. The horses, all of the Chilean *criollo* breed, are raised in an unusual way. Though born of domestic mares and halter broken at a year, they are then released into the wild for two to three years to grow to maturity naturally. The strong and fleet of foot

Trinity Films

Filming baqueanos bringing their horses down a scree slope.

The author, right, watches a video playback while a baqueano looks on.

survive, while the slow and weak fall prey to pumas and weather, keeping the breed healthy and vital. Individual horses had surprisingly stout legs, remarkable coats, and could run all day on a diet of grass alone. Very impressive animals.

The next few shooting days had mercurial weather, typical of the region. One day began with a miraculous sunrise and a few hours of clear skies, then rain, sideways sleet, eventually snow flurries, and back to sun — all before lunch.

The last day was another mountain shoot, 2,000 feet (600 meters) above Lago del Toro, on a trail down a scree slope that the baqueanos follow to drop onto the plains. It was a long hike for all of us — Fred's leg was recovering well — but we didn't have to carry camera gear. The baqueanos had appeared at the bottom of the climb with pack horses, strapped our many cases on them, and led them up with their own mounts. They were in position long before we were. **Rodney Taylor**, our director of photography, who thought he'd moved camera gear by every means possible, including sled dog and mountain bike trailers, later remarked that horses, with their quickness over rough ground, just might be the most versatile transport in the industry.

Most of the crew then set out on the 3,000-mile trek northward to South America's watery middle. But we had to leave Greg behind. It had been very difficult to get a clear picture of shipping while in the US, even though he had found agents in Santiago and Buenos Aires. In the end, he had to drive the gear even farther south to Punta Arenas, sometimes called "the gateway to the end of the world," loading it onto a plane, routing it through Santiago to BA, where he found a veteran movie driver to carry it 14 hours through the night and deposit it at Estancia San Juan Poriahu, a remote ranch in the province of Corrientes, at the edge of the Iberá marshes. The marshes were what brought us here.

The gaucho was born around 1650, farther south in Argentina, on the vast pampas in the province of Buenos Aires. Early Spanish settlers had brought horses and cattle, but were wiped out by drought, disease, and conflict with native peoples. Their livestock ran wild, quickly multiplying. When the second wave of Spanish settlers arrived decades later, the pampas were rich with the animals. These Spaniards established cattle ranches and taught riding to the natives — who then rode off onto the plains. Unlike North American cowboys, gauchos were mostly of Indian blood, and were nomadic freelancers, wandering as they wished, living off wild cattle and rheas, ostrich-like birds that they hunted with *boleadores*. To earn money they would come in to work cattle on *estancias* (the Argentine term for ranches), or to fight battles against, or for, the army, only disappear again into the sea of grass.

These early gauchos were fantastic and constant riders, often so completely bowlegged that they could barely walk. They developed all of the gaucho's signature clothing, tack, and horsemanship. But they would not last. The fertile pampas were eventually fenced, compartmentalized ever smaller, planted for crops, and divided by roads. In a word, civilized. Though gaucho traditions have become widely embraced by Argentineans as embodying the spirit of the country, and are preserved in festivals and by hobbyist associations, in most parts of Argentina the gaucho is a thing of the past.

But not in the Iberá marshes. The arable land here, what there is of it, is red sand, and grows grass of marginal nutritional value. Therefore more of it is required for each head of livestock. Estancias are large, and horses and cattle must be moved between pastures, sometimes over long distances, often through swamps, lakes, and rivers. Gauchos, with skills specialized to this terrain, are the lifeblood of these estancias.

Just as centuries ago, most of these horsemen are of native descent. All still speak Guarani, most of them better than they speak Spanish. They ride barefoot, with spurs lashed to their heels and toes clasped around the arms of the stirrup, since boots (and feet within them) would rot in this wet environment. Against the sun they wear broad, flat hats felted from muskrat fur. Against the thorny brush they wear brightly striped canvas leggings. Around their waists they wear an apron of capybara leather.

We would shoot this segment almost in sequence, beginning early morning with the gauchos preparing and drinking *mate*, a strong tea made from the leaves of a bush in the holly family, the equivalent of

*(see **COWBOYS** on page 17)*

Baqueano Lucho Villareal loads a packhorse with camera gear.

Ary Charged With Stealing NASA & Cosmosphere Items

*(from **ARY** on page 1)*

from the Cosmosphere's collection. These items included equipment flown on various space missions and lent to the museum by NASA and the **National Air and Space Museum**, items donated by astronauts, and items made by the Cosmosphere. Most were the property of the museum.

The indictment also alleges that Ary filed an insurance claim for a NASA watch that had been lost while on loan to an exhibit in the Philippines, deposited $54,000 paid by the insurance company into the Cosmosphere's bank account, but failed to notify NASA of the loss.

If convicted on all counts, Ary could face up to 75 years in federal prison and $3.75 million in fines, in addition to forfeiting any proceeds from the alleged sales.

Ary's initial court appearance is set for April 27, at which time he will be read his rights and hear the charges against him. A trial date will be set at a later hearing, probably for some time in the summer. He is expected to post bond pending the trial.

U.S. law presumes that the defendant is innocent until proven guilty in court.

Kansas Cosmospher and Space Center, Hutchinson KS.

Kansas Cosmosphere

Ary and the Cosmosphere

The Cosmosphere was founded as the Hutchinson Planetarium by **Patricia Carey** in 1962, and moved from the grounds of the Kansas State Fair to Hutchinson Community College in 1966, with a new, larger building. In 1976 Carey and the board of directors hired Ary, already a noted expert on space artifacts and space history and education, who was then director of the Noble Planetarium in Fort Worth, TX. The goal was to transform the planetarium into "a science center worthy of national and international recognition," according to an official history.

Ary and Carey raised $3 million for a new 35,000-square-foot (3,200-square-meter) facility that opened in 1980 with a new name, a planetarium, a three-level exhibit space, classrooms for school groups, and a 107-seat IMAX Dome theater (the sixth in the world). A $14 million expansion in 1997 included a refurbishing of the theater, a new planetarium, and revamping of the Cosmosphere's space exhibits, tripling the size of the museum to 105,000 square feet (9,650 square meters).

Under the leadership of Ary and Carey (who died in 2003), the Cosmosphere became one of the world's most respected space museums. It houses one of the largest collections of space artifacts in the world and the largest collection of Russian space hardware in the Western hemisphere. Its curators and craftsmen have restored more than 100 artifacts, most notably Gus Grissom's *Liberty Bell 7* Mercury capsule and the Apollo 13 command module *Odyssey*. Cosmosphere technicians also created highly detailed and accurate replicas of the interior of the Apollo spacecraft for **Ron Howard**'s film ***Apollo 13***.

Signs of trouble

The indictment states that in the spring of 2003, the exhibits manager at Johnson Space Center contacted the Cosmosphere to confirm that loaned NASA artifacts were still in the museum's possession. An inventory revealed that at least 26 NASA artifacts were missing, as were many Cosmosphere items. The U.S. attorney alleges that "it was discovered that many such items were sold at private auctions for the financial benefit of the defendant [Ary]."

The indictment claims that in 1999 Ary established two selling accounts with Superior Galleries, a California auction house, one in the name of the Cosmosphere, the other in his own name. The former was used to sell items on behalf of the museum, proceeds from which sales were deposited into museum bank accounts. The latter was used by Ary, and payment checks were mailed to him and "deposited into his personal or business bank accounts."

Of the 26 NASA items, the indictment claims that six were sold by Ary (three through his personal account, three through the Cosmosphere account), five were loaned without permission (including three to the producers of *Apollo 13*), seven were traded to other people, five are missing, three were loaned to Omniplex, and one was loaned to the **Cradle of Aviation Museum** in Garden City, NY.

In November 2003 the Cosmosphere issued a statement saying that a "routine internal audit" had uncovered "irregularities in the museum's collection." It went on to say that "Further investigation indicated items appear to have been sold without authorization." Officials notified the U.S. Attorney's office, which began an investigation that eventually involved the Federal Bureau of Investigation and NASA's Office of Inspector General. At about the same time an offi-

cial of the Cosmosphere told the local press that "To the best of our knowledge, the investigation does not involve anyone currently employed by the Cosmosphere."

Max Ary

Space collecting

There are several thousand collectors of space artifacts worldwide and items of the type described in the indictment are routinely traded and sold. However, there are limited routes by which such material can legitimately fall into private hands. According to **Robert Pearlman**, founder of CollectSpace.com, items NASA deems no longer necessary are offered first to the National Air and Space Museum, then to other museums. If not taken by a museum, they may be discarded by NASA and legally acquired by individuals. Sometimes NASA officially presents artifacts as gifts or awards to individuals, including VIPs and astronauts. These people are free in turn to give away or sell them. And astronauts are permitted to carry certain personal items with them into space. As "flown" items, their value is greatly enhanced, and astronauts are permitted to dispose of them as they wish. (Pearlman says that in the world of space collecting, astronauts are considered to be above suspicion, and any items in their possession are automatically granted full legitimacy.)

Since the provenance of space artifacts is extremely important in determining their value, and since sellers sometimes wish to remain anonymous, auction houses take certain steps to verify the validity of the seller. In so doing, however, they contractually disclaim responsibility for claims made about the items or their provenance. Superior Galleries cooperated with authorities to identify Ary as the alleged seller and to locate buyers.

LF Examiner has learned that several of the artifacts sold in the auctions have been handed over by the buyers to NASA's office of the Inspector General, but the U.S. Attorney's office declined to say how many have been recovered. If Ary is convicted, the buyers, who now have neither the artifacts nor the money they paid for them, may be able to request restitution from the government from funds forfeited (if any), or they may opt to file civil cases against Ary to recover the money they paid.

The indictment has sent shock waves through the museum and LF communities because of Ary's position as one of most prominent and highly respected experts in the field of space history. CollectSpace's Pearlman told *LFX* that "you couldn't pick a more central figure in space history than Max Ary." Several long-time colleagues contacted by *LF Examiner* expressed disbelief and the hope that the case will turn out to be a misunderstanding or far less serious than it appears on the surface.

Partial list of items alleged to have been stolen from the Cosmosphere:

Nose cone
NASA silk screen
Photographic spot meter
RX3 spacesuit component
Apollo 8 silk screens
Apollo 11 silk screen
Flown Apollo13 bus bar battery cable
Flown sextant crown assembly
In-flight crew shirt
An Air Force One control panel
Flown Noun 70 Code panel, loaned to the Cosmosphere by NASA
Apollo 12 water shut-off valve that had been flown in space
Rotation controller
Purge valve for a spacesuit
Film canister
Apollo 15 DDR tape, loaned to the Cosmosphere by NASA
Lunar night lens
Lunar day lens
Space suit pressure gauge
Flown environmental control system metal shims
Gene Cernan's beta cloth Apollo suit connector cover
Flown glycol storage reservoir
Flown photographic timing cable
Flown temporary stowage bag
70mm film from Apollo 16

LF Theater Inventory, April 2005

As of March 31, 2005

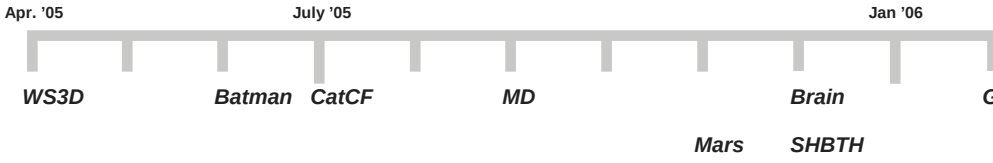
C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

By Manufacturer

Mfr	AF	AS	EU	ME	NA	SA	Tot
CDC		2	1		3		**6**
GOTO		19					**19**
IMAX	2	38	43	3	154	1	**241**
IWRK		21	7		22	1	**51**
KINO		2	2		5		**9**
MEGA	1		5	1	17		**24**
Other		7	9		4		**20**
Total	**3**	**89**	**67**	**4**	**204**	**2**	**370**

By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2			**2**
	Total		**2**		**1**	**3**
Asia/Pac	8/70	5		3	21	**29**
	10/70			2	17	**19**
	15/70	10	6	2	23	**41**
	Total	**15**	**6**	**7**	**61**	**89**
Europe	8/70	3	5	5	10	**23**
	15/70	15	13	5	11	**44**
	Total	**18**	**18**	**10**	**21**	**67**
Middle East	8/70		1			**1**
	15/70		2		1	**3**
	Total		**3**		**1**	**4**
North America	8/70	7	9	1	27	**44**
	15/70	27	43	4	87	**161**
	Total	**34**	**52**	**5**	**114**	**205**
South America	8/70				1	**1**
	15/70				1	**1**
	Total				**2**	**2**
World	8/70	15	15	9	60	**99**
	10/70			2	17	**19**
	15/70	52	66	11	123	**252**
	Total	**67**	**81**	**22**	**200**	**370**



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Batman Begins

Warner Bros.; distributor: Warner Bros.; director: Christopher Nolan; script: Christopher Nolan, David Goyer; producers: Emma Thomas, Charles Roven, Larry Franco; executive producers: Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Liam Neeson, Katie Holmes, Gary Oldman. Release: June 17.

– The film will be converted to 15/70 with IMAX's DMR process.

Charlie and the Chocolate Factory

Warner Bros.; distributor: Warner Bros.; director: Tim Burton; script: John August; producers: Brad Grey, Richard Zanuck; executive producers: Patrick McCormick, Felicity Dahl, Michael Siegel, Graham Burke, Bruce Berman. Cast: Johnny Depp, Freddie Highmore. Release: July 15.

– The film will be converted to 15/70 with IMAX's DMR process.

Magnificent Desolation: Walking on the Moon 3D

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Chris Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. Narrator: Tom Hanks. 3D. ***Release: September 2005.***

– **Principal photography is complete.**
– CGI and visual effects work is under way.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: December 2005.

– **May: Filming cyclists training in the French Alps, and at an MRI facility in France.**
– **nWave is producing CGI.**

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. ***Release: February 2006.***

– Filming is complete. Post production is under way.

Denizens of the Deep

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

– April: Filming in Hawaii.
– **June: Filming in North Carolina.**

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion. Release: 2006.

*Formula 1** (wt)

A 3D LF look at the dynamic and glamorous world of Formula One auto racing, the most technically advanced cars in the world.

Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 3D. Release: 2006.

– June: Filming the Grand Prix of Canada in Montreal.

Untitled Wetlands Project

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; writers: Glen Pitre; executive producer: L. Ron Forman. Release: June 2006

– April-May: Principal photography begins in Louisiana.

Ride With Cowboys (wt)

Trinity Films; distributor: tba; director: Harry Lynch; cinematographer: Rodney Taylor; writers: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: Summer 2006

– March: Filmed huasos (native cowboys) in Chilean Patagonia.
– April: Filming gauchos (native cowboys) in the Corrientes region of Argentina.
– **May: Filming cowboys at the Four Sixes ranch in northwest Texas.**

Mars (wt)

White Mountain Films, Kennedy Marshall Company; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producers: Frank Marshall, Scott Swofford. Release 2006.

Dinosaurs of Patagonia 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; ***DP: William Reeve;*** *aerial DP: Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: December 2006.*

– February-April: Filmed in Patagonia.
– **Principal photography is complete.**

Not shooting this month:

Stephen Hawking's Beyond the Horizon.
Island of a Thousand Voices: New Guinea
Journey Across India
We The People
Man-Eating Sharks
Wonders of the Great Lakes
Wings Over the Wilderness

July '06 Jan '07

Greece Wetlands Dino3D JAI
Cowboys WOTGL
DOTD Balloon F1 IoaTV WTP MES WOTW

MacGillivray Freeman Films

MacGillivray Freeman Films shooting on location for Greece: Secrets of the Past.

THE *LF EXAMINER* INDEX

March 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
3/3/2005	AOTD	445,860	2,845,614			2,845,614	5	27		
	27									
	SpaceSta	150,339	57,606,106	39,849	24,589,443	82,258,265	151	12	16	
	28									
	Bugs	65,979	14,616,433	32,460	7,498,708	22,115,141	104	21	15	
	36									
	Trex	53,452	50,079,738	157,766	38,272,961	88,363,357	329	3	8	
	11									
	Pulse	37,469	8,055,005	27,363	4,371,684	12,426,689	123	10	7	
	17									
	AR	36,112	9,192,526	32,857	5,979,906	15,172,432	122	7	9	
	16									
	HaunCast	32,750	10,450,165	38,600	17,822,844	28,273,009	210	5	8	
	13									
	Galapago	16,050	14,696,948	35,414	6,961,770	21,664,971	277	2	3	
	5									
	AlienAdv	6,400	4,760,266	25,250	14,510,355	19,270,621	289	2	7	
	9									
	YBS	6,088	6,704,775			6,704,775	62	2		
	2									
	GOTA	3,974	16,662,151		5,396,531	22,058,682	99	2		
	2									
	E3D	3,200	7,044,750	15,550	32,261,788	39,306,538	314	1	7	
	8									
	Apollo13	2,310	1,764,727		634,483	2,400,567	138	1		
	1									
3/10/2005	AOTD	384,861	3,230,475			3,230,475	6	27		
	27									
	SpaceSta	135,850	57,754,133	36,831	24,626,274	82,432,607	152	9	17	
	26									
	Bugs	70,559	14,687,487	37,640	7,538,047	22,225,534	105	21	15	
	36									
	HaunCast	27,000	10,477,165	34,000	17,856,844	28,334,009	211	5	8	
	13									
	Trex	26,691	50,116,089	20,240	38,293,201	88,421,923	330	3	7	
	10									
	Galapago	9,311	14,706,259	31,287	6,993,057	21,705,081	278	2	3	
	5									
	AlienAdv	7,000	4,767,266	24,000	14,534,355	19,301,621	290	2	7	
	9									
	YBS	5,415	6,710,049			6,710,049	63	1		
	1									
	GOTA	4,357	16,666,508		5,396,531	22,063,039	100	2		
	2									
	E3D	3,000	7,047,750	15,000	32,276,788	39,324,538	315	1	7	
	8									
	Apollo13	1,894	1,766,621		634,483	2,401,103	139	1		
	1									
	CTPA	340	3,877,532		2,893,619	6,771,151	194	1		
	1									
3/13/2005	Robots	1,400,000	1,400,000			1,400,000	0	58		
	58									
3/17/2005	AOTD	229,994	3,460,469			3,460,469	7	23		
	23									

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	AlienAdv 9	6,900	4,781,366	21,000	14,577,355	19,358,721	292	2	7	
	GOTA 1	5,183	16,673,713		5,396,531	22,070,244	102	1		
	YBS 1	3,592	6,721,661			6,721,661	65	1		
	E3D 8	2,500	7,053,150	14,000	32,304,788	39,357,938	317	1	7	
3/31/2005	AOTD 23	253,472	3,996,885			3,996,885	9	23		
	SpaceSta 22	209,537	58,357,261	74,455	24,792,241	83,233,672	155	7	15	
	Bugs 28	80,872	14,914,231	27,693	7,632,956	22,547,187	108	18	10	
	Trex 9	77,832	50,294,334	47,710	38,417,487	88,750,538	333	3	6	
	Pulse 18	38,883	8,174,056	26,102	4,449,052	12,623,108	127	11	7	
	HaunCast 13	24,500	10,553,165	39,000	17,948,344	28,501,509	214	5	8	
	Galapago 5	8,372	14,744,521	21,173	7,075,469	21,824,293	281	2	3	
	AlienAdv 9	6,700	4,788,066	20,000	14,597,355	19,385,421	293	2	7	
	GOTA 1	5,836	16,679,549		5,396,531	22,076,080	103	1		
	YBS 1	2,762	6,724,026			6,724,026	66	1		
	E3D 8	2,600	7,055,750	14,000	32,318,788	39,374,538	318	1	7	

tacking up.

Over the next few days, we filmed the gauchos gathering a larger herd of horses that were to be moved to another part of the estancia, and the beginning of that journey, running them through swamps and along the water's edge. We had reserved the last day to shoot them swimming the horses across a wide river, marking the end of their journey. This long-distance swimming was one of the main reasons we had come to Corrientes, but capturing it would be fraught with problems.

First, the boat we had rented to carry the camera was unstable and prone to vibrations from its motor. Jim lashed another boat to it, then had to maneuver this makeshift catamaran using that second boat's tiny motor, which tended to die unexpectedly. On the few occasions we could get the cumbersome craft into the right position as the horses swam toward

times thankless task of recording audio for these sections. In addition to capturing sync sound where possible and re-recording dialogue on the spot, he captured wild audio of horses galloping over every conceivable surface, snorting like lawnmowers as they swam, and calling to each other.

Gauchos in Corrientes use a unique type of short, trilled yelp, called a *sapukai* in Guarani, to drive horses or cattle, but also as punctuation to a joke, or as a shout of encouragement or exuberant agreement. Brady marked a fitting end to the shoot by having a sapukai contest for the microphone. Listening now to the men shout and hoot and crack each other up, enjoying their time together and their camaraderie, reminds me of their positive attitude and how hard they worked to make this segment of the film a reality.

I had originally conceived of these two sections, Argentinean Corrientes and

and to Rodney Taylor, whose commitment to craft images not only of startling beauty and innovation but also of rich story content, has affected all aspects of this film.

It has been a pleasure for me and all of us at **Trinity Films** to work with our crew of talented LF professionals. I can't think of a better introduction to the world of large-format filmmaking. We look forward to our continuing collaboration, striving together to bring to theaters a film of breathtaking imagery and powerful entertainment, educational, and historical value.

Ride With Cowboys (wt) is set for release in the summer of 2006.

Harry Lynch is an executive producer, writer, and director at Trinity Films, a company he co-founded with senior producer Jeff Fraley in 1996 to create television and theatrical documentaries. This is their first large-format film.

Premiering This Month

Wild Safari 3D

"***Wild Safari 3D*** is an inspiring and informative in-your-face wildlife adventure that gives audiences an authentic, unstaged 3D experience with five of the most extraordinary and dangerous animals on the African continent — the elephant, the rhino, the leopard, the buffalo, and the lion — known collectively as the Big Five. This unprecedented documentary will capture the feeling of being in the wild as only giant-screen 3D can.

"*Wild Safari 3D* is told as a documentary journey which starts at Africa's subtropical southern tip and ends in the desert climate of Kalahari far to the north. The audience will trek through very different climates and ecosystems, each with its own story and conservation challenges.

"To bring a human dimension to the story, the engaging South African zoologist and ranger, **Liesl Heigelberger**, will serve as our traveling companion and host, adding scientific background and commentary throughout the journey. She will be joined on each leg of the journey by local experts and trackers who will share their practical knowledge about the region and its inhabitants."

nWave Pictures

Wild Safari 3D

Directed and produced by **Ben Stassen**, photographed by **Sean Phillips**. Executive producer: **Charlotte Huggins**. Produced and distributed by nWave Pictures.

Wild Safari 3D opened in six theaters in April.

*(from **SHOWEST** on page 3)*

provide a "renaissance for [IMAX theaters] because they've been starved for product for so long." He added that if "studios get excited about making 3D products for everyone, then you will have hundreds, and eventually thousands [of films], and people will seek out that giant screen, that IMAX experience."

Four other major film directors were present at the event: **George Lucas**, **Robert Zemeckis**, **Randall Kleiser**, and **Robert Rodriguez**. Lucas and Zemeckis agreed with Cameron's assertion that the 2K digital image is equivalent to the IMAX (a point many in the LF industry would dispute!), but that crowds will go to the larger screen for what they consider the premium cinematic experience.

In the short run, Imax may lose sales of MPX systems if theater operators opt for high-definition digital systems with 3D capabilities at a fraction of the cost. But in the long run the company could gain from the increase of Hollywood product in 2D and 3D, combined with Imax's exclusive rights to the DLP Cinema chip for LF theaters.

I asked **Doug Darrow**, business manager for **Texas Instruments DLP Cinema**, if and when Imax might begin manufacturing a digital LF projector. He said that the rollout of digital cinema on conventional screens is the first step, adding, "You really only want to do that once you have a legitimate volume of current digital cinema systems going in. It would drive the cost down and allow more R&D investment from whomever, whether it's Imax, another manufacturer, or a combination of that, to do that 70mm equivalent."

A major digital rollout will probably begin by year's end and continue for several years. According to Digital Cinema Initiatives' chief technology officer, **Walt Ordway**, funding for the initiative expires in September, and there is no indication it will be extended. **Robert Lambert**, corporate senior vice president of worldwide media technology and development for the Walt Disney Company, estimates that by this time next year, the first 1,000 DCI-compliant systems will be in place.

Switching all 175,000 cinema screens worldwide to digital projection could be accomplished in the next 10 to 15 years. If the Imax Corporation and the whole LF industry are to survive, they must continue to explore and begin to embrace digital cinema technology.

Joseph L. Kleiman is senior correspondent for WorldEnteractive.com, a Web site dedicated to exploring emerging technologies in a myriad of fields. He can be reached at jkleiman@worldenteractive.com.

Bookings: April 2005 by Film

675 bookings of 100 films in 254 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
Africa	Atlanta FMNH	1/1/05	4/30/05
	Hyderabad	10/1/04	5/31/05
	Nuremberg	12/15/01	6/05
AIA3D	Bradford	2/12/05	5/31/05
	Bristol	**4/22/05**	**10/22/05**
	Kuwait City	2/19/05	2/18/06
	Melbourne MV	12/9/04	
	Vancouver Imx	1/17/05	
AIWC	Malta	7/1/04	6/30/05
AJ	Boston MOS	2/18/05	6/17/05
	Kuwait City	11/25/03	6/14/05
Alamo	San Antonio 2D		
Alaska	Atlanta FMNH	4/1/05	6/25/05
	Berlin Disc	8/23/04	
	Hague	10/15/04	6/26/05
	Nuremberg	1/1/04	6/30/05
	Rochester Cmk	1/21/05	
ALBT	**Barcelona**	**11/27/03**	
	Branson	4/23/04	4/30/05
	Hague	9/1/03	4/17/05
	Harrisburg	2/1/05	6/17/05
	Karlshamn	2/1/05	2/28/06
	Lucerne	2/1/04	5/25/05
	Speyer Imax	**9/18/03**	
	Syracuse	7/10/04	
	Vienna LFC	7/1/04	6/30/05
AlienAdv	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/05
	Madrid	4/2/03	6/30/05
	Moscow	8/1/04	7/31/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
	Nuremberg	11/4/04	11/3/05
Antarc	Hastings	9/1/04	8/30/05
AOTD	Apple Valley Imx	1/28/05	7/05
	Boston NEA	1/28/05	1/06
	Buford Reg	1/28/05	7/05
	Charleston SC	1/28/05	7/05
	Chicago Imx	1/28/05	7/05
	Cincinnati NA	1/28/05	7/05
	Dallas Cmk	1/28/05	7/05
	Davenport	1/28/05	7/05
	Dearborn	1/28/05	6/05
	Denver CC Reg	1/28/05	7/05
	Dublin Reg	1/28/05	9/05
	Fort Worth	1/28/05	7/05
	Grand Rapids JLT	1/28/05	7/05
	Hampton	1/28/05	7/05
	Louisville NA	1/28/05	7/05
	Nashville Reg	1/28/05	7/05
	Natick JF	1/28/05	7/05
	New Rochelle Reg	1/28/05	7/05
	New York Loe	1/28/05	7/05
	Philadelphia	4/1/05	7/05
	Providence Imx	1/28/05	7/05
	Reading JF	1/28/05	7/05
	Sacramento Imx	1/28/05	7/05
	San Antonio 3D	1/28/05	1/06
	San Francisco Loe	1/28/05	7/05
	Sydney WBS	3/10/05	
	Tempe Imx	1/28/05	7/05
	Tulsa Cmk	4/8/05	7/05
	West Nyack Imx	1/28/05	7/05
	White Plains NA	1/28/05	7/05
AR	Albuquerque	3/19/05	9/19/05
	Barcelona	3/3/05	3/3/06
	Chantilly	12/15/03	12/31/05
	Charleston SC	4/1/05	9/1/05
	Corsicana	1/5/05	7/5/05
	Houston MNS	**6/11/04**	**9/30/05**
	Jackson MS	4/1/05	10/1/05
	Karlshamn	9/1/04	8/30/05
	Little Rock	4/1/05	6/30/05
	Madrid	3/3/05	3/3/06
	Mexico City Ram	**4/22/05**	**9/30/05**
	Paris Geo	**1/15/04**	**7/14/05**
	Valencia Spn	9/15/04	9/14/05
BATB	Davenport	4/8/05	5/19/05
	Lansing JLT	1/14/05	4/15/05
	Omaha	1/14/05	4/30/05
Bears	Rochester MSC	10/9/04	4/9/05
	Stockholm	12/3/04	12/3/05
Beavers	Alamogordo	2/1/05	8/30/05
	London ONT	4/1/05	3/31/06
	New York AMNH	**4/15/05**	
BP	Dallas SP	2/13/05	6/1/05
Bugs	Albany GA	12/3/04	12/1/05
	Albuquerque	3/25/04	5/1/05
	Amneville	5/1/04	5/1/05
	Atlanta FMNH	2/12/05	8/1/05
	Berlin CS	4/8/04	12/1/05
	Berlin Disc	10/18/03	11/1/05
	Birmingham UK	2/12/05	8/12/05
	Bradford	7/9/03	4/30/05
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/06
	Charlotte	11/17/04	5/1/05
	Galveston	5/23/03	5/23/06
	Glasgow	9/26/03	4/06
	Hague	10/11/04	5/1/05
	Houston MNS	3/12/04	5/30/05
	Jersey City	1/31/04	5/27/05
	Krakow CC	10/8/04	6/30/05
	Kuwait City	6/16/04	6/1/05
	Lansing JLT	3/1/05	8/31/05
	Lehi	8/20/04	6/18/05
	London BFI	10/3/03	4/30/05
	London ONT	10/1/04	4/1/05
	London SM	10/3/03	4/30/05
	Los Angeles CSC	3/23/04	12/1/05
	Louisville SC	6/5/04	7/1/05
	Lucerne	11/1/04	5/1/05
	Malta	9/1/04	9/1/05
	Melbourne MV	4/11/03	4/11/05
	Moscow	9/30/04	11/1/05
	Myrtle Beach	6/1/04	6/1/05
	New Orleans	3/12/03	3/06
	Nuremberg	11/1/03	11/1/05
	Phoenix	5/29/04	6/1/05
	Reading JF	10/29/04	9/10/05
	Richmond SMV	12/26/04	7/3/05
	Roanoke	10/30/04	6/30/05
	San Antonio 3D	1/9/04	5/1/05
	San Diego RHF	8/8/03	9/1/05
	Sandy	8/15/04	4/15/05
	Seattle PSC 2	12/27/03	12/1/05
	Sydney WBS	4/11/03	4/11/05
	Vienna LFC	3/23/04	5/1/05
	Washington NMNH	3/14/03	3/06
CM	Branson	9/4/04	9/5/05
CRA	Baton Rouge	3/1/05	8/31/05
	Laie	1/26/05	1/06
	Las Palmas	12/1/04	11/30/05
	Lubbock	11/18/04	6/15/05
	Paris Geo	2/4/05	2/3/06
	Sioux Falls	1/29/05	5/27/05
	Sudbury	2/1/05	9/30/05
	Tijuana	6/15/04	5/31/05
Cyberwor	Karuizawa Mer	9/25/04	9/24/05
	Poitiers Imax 3D	2/1/01	1/06
	Tokyo Mer	9/25/04	9/24/05
Dolphins	Charleston WV	1/29/05	7/29/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Vantaa	9/1/04	8/31/05
E3D	Berlin Disc	6/1/03	6/30/05
	Bristol	2/1/04	6/30/05
	Glasgow	6/25/04	12/31/05
	Madrid	10/26/00	6/05
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	6/30/05
	Warsaw CC	4/16/04	4/30/05
EMSH	Castle Rock	3/92	
Everest	Ankara	12/31/04	12/30/05
	Appleton	3/14/05	8/12/05
	Dearborn	1/2/05	1/1/06
	Espinho	9/30/04	8/31/05
	Malaga Yel	**4/29/05**	**4/28/06**
	Mexico City Ram	1/15/05	7/14/05
	Oulu	4/26/04	4/30/05
	Taipei WVC	11/19/04	11/18/05
	Tallahassee	2/25/05	8/24/05
	Victoria	3/4/05	10/10/05
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/05
	Hutchinson	1/1/05	5/31/05
	Speyer Imax	2/8/02	5/05
FEOC	Grand Rapids JLT	5/15/04	5/15/05
FightPil	Atlantic City	1/19/05	6/10/05
	Cathedral City	**12/31/04**	**5/16/05**
	Chantilly	12/10/04	12/10/05
	Col Springs Cmk	12/17/04	
	Corpus Christi	2/3/05	2/3/06
	Dallas Cmk	12/17/04	9/17/05
	Dayton	12/3/04	12/3/05
	Garden City	12/10/04	9/10/05
	Hampton	12/10/04	12/10/05
	Harrisburg	**4/30/05**	**10/30/05**
	Huntsville	3/11/05	2/11/06
	Las Vegas Imx	12/10/04	5/10/05
	Los Angeles NA	**1/28/05**	
	Malta	2/4/05	
	Myrtle Beach	3/1/05	3/1/06
	Sacramento Imx	3/11/05	6/1/05
	Saint Louis SC	3/11/05	3/11/06
	San Antonio 2D	12/17/04	6/17/05
	Seattle PSC 1	12/26/04	12/26/05
	Shreveport	3/12/05	10/15/05
	Spokane	**4/29/05**	**11/29/05**
	Taipei MCRC	1/1/05	1/1/06
	Tulsa Cmk	**4/15/05**	
	Vancouver Imx	12/23/04	5/23/05
	Washington NASM	**3/11/05**	**3/11/06**
Flyers	Warner Robins	7/92	
FOK	Edmonton Ody	6/5/04	6/25/05
FON	Alamogordo	7/1/04	6/30/05
	Albuquerque	9/25/04	9/25/05
	Austin	3/12/05	9/15/05
	Baltimore	11/5/04	7/30/05
	Baton Rouge	9/1/04	7/31/05
	Birmingham AL	1/1/05	9/30/05
	Boston MOS	5/28/04	

Film	Theater	Open	Close
	Calgary SC	**3/20/05**	**2/20/06**
	Charlotte	**2/11/05**	**9/30/05**
	Cincinnati MC	**10/2/04**	**6/30/05**
	Col Springs Cmk	**8/20/04**	**8/19/05**
	Columbus COSI	**10/1/04**	**9/5/05**
	Copenhagen	9/27/04	5/30/05
	Davenport	**3/1/05**	**8/31/05**
	Detroit	**4/30/05**	**12/31/05**
	Edmonton Ody	7/1/04	6/30/05
	Fort Lauderdale	9/3/04	9/2/05
	Garza Garcia	**10/8/04**	**6/30/05**
	Hague	**2/1/05**	**3/31/06**
	Hampton	8/20/04	
	Harrisburg	**10/8/04**	**6/30/05**
	Hastings	**3/7/05**	**9/12/05**
	Hong Kong	**2/1/05**	**7/31/05**
	Houston MNS	**3/6/05**	**9/3/05**
	Hutchinson	**2/2/05**	**8/31/05**
	Indianapolis Imx	**3/18/05**	**6/18/05**
	Kansas City Sci	11/19/04	9/1/05
	Kaohsiung	**2/16/05**	**8/31/05**
	Kenner	12/1/04	5/31/05
	Little Rock	**2/11/05**	**8/31/05**
	Los Angeles CSC	1/24/05	7/23/05
	Lucerne	**2/15/05**	**1/30/06**
	Melbourne MV	**2/15/05**	**8/15/05**
	Montreal SC	**9/24/04**	**4/24/05**
	Oakland	1/7/05	7/30/06
	Oklahoma City	**3/11/05**	**10/21/05**
	Orlando Muv I	**9/17/04**	**6/30/05**
	Paris Geo	**4/13/05**	**4/13/06**
	Penrith	7/21/04	7/20/05
	Philadelphia	**8/7/04**	**6/1/05**
	Phoenix	11/15/04	10/4/05
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	10/7/04	5/7/05
	Richmond SMV	**9/18/04**	**6/18/05**
	Rochester MSC	**4/1/05**	**6/15/06**
	Sacramento Imx	1/14/05	4/30/05
	Saint Louis SC	**9/17/04**	**6/3/05**
	San Antonio 2D	**2/15/05**	**8/15/05**
	San Diego RHF	5/28/04	
	San Jose CA	7/15/04	7/31/06
	San Simeon	9/17/04	5/31/05
	Seattle PSC 2	**2/4/05**	**8/3/05**
	Shreveport	10/15/04	6/30/05
	Sioux Falls	**10/2/04**	**5/27/05**
	Spokane	8/20/04	12/31/05
	Stockholm	11/26/04	11/30/05
	Sydney WBS	**9/25/04**	**9/25/05**
	Taichung ST	1/20/05	1/10/06
	Taipei AM	1/1/05	12/30/05
	Toronto OSC	6/4/04	
	Victoria	**10/7/04**	**6/30/05**
GC	**Berlin Disc**	**10/1/04**	**12/31/05**
	Bradford	**11/12/04**	**12/31/05**
	Grand Canyon	11/1/99	12/05
	Harbin	1/1/05	12/31/05
	Rochester Cmk	**3/27/05**	**9/30/05**
	Speyer Imax	**1/1/04**	**12/31/05**
	Stockholm	3/1/04	12/31/05
	Valencia Spn	**4/16/04**	**6/15/05**
GF	Myrtle Beach	9/1/04	7/30/05
	Reno Fleisch	1/1/05	4/30/05
GN	Grand Rapids JLT	5/15/04	5/15/05
	Saint Félicien	**4/05**	**12/05**
GOTA	Pittsburgh CSC	10/1/04	6/30/05
GP	Athens Eug	9/1/04	8/31/05
HaunCast	Barcelona	5/7/02	5/05
	Berlin CS	4/5/01	6/05
	Berlin Disc	4/5/01	5/05
	Changchun 3D	9/24/04	9/24/05
	Galveston	3/1/04	11/6/05
	London BFI	12/1/01	12/05
	London SM	9/2/04	9/5/05
	Madrid	6/12/02	6/05
	Melbourne MV	9/13/01	12/05
	Nuremberg	5/28/03	6/30/05
	San Antonio 3D	8/15/03	6/30/05
	Sydney WBS	9/20/01	12/05
	Vienna LFC	3/26/04	12/31/05
	Warsaw CC	6/1/04	5/31/05
HB	Barcelona	5/7/02	6/05
	Berlin Disc	11/30/01	4/05
	Chicago MSI	2/4/05	9/5/05
	Hartberg	4/30/04	4/30/05
	Indianapolis Imx	1/21/05	6/30/05
	Jackson MS	8/1/04	7/31/05
	Kuwait City	11/13/04	5/2/05
	Madrid	11/6/02	6/30/05
	Natick JF	11/15/02	5/31/05
	Spokane	3/15/04	5/31/05
	Stockholm	11/30/01	12/05
	Sudbury	5/1/04	6/30/05
	Vancouver SW	10/22/04	10/21/05
HCBTD	San Simeon	8/17/96	
HPPOA	Richmond SMV	3/25/05	5/1/05
India	San Jose CA	7/17/04	7/17/05
JGWC	Baltimore	5/31/04	6/30/05
	Indianapolis Imx	2/4/05	6/3/05
	Montreal SC	1/14/05	6/13/05
	Poitiers Omni	2/10/05	5/13/05
	Tempe Imx	4/1/05	7/1/05
	Tijuana	1/5/05	6/4/05
JIAC	Albany GA	10/10/04	4/10/05
	Charleston WV	9/1/04	9/1/05
	Pitea	3/1/05	8/31/06
	Raleigh Exp	10/8/04	5/19/05
Kilimanj	**Berlin Disc**	**1/1/04**	
	Nuremberg	4/1/04	6/30/05
	Saint Paul	1/15/05	6/30/05
	Sudbury	9/27/04	6/30/05
	Sydney WBS	3/17/05	7/31/05
L&C	**Appleton**	**3/12/05**	**7/15/05**
	Baton Rouge	1/1/05	6/30/05
	Boston MOS	**9/28/02**	**6/30/06**
	Branson	5/3/02	4/30/05
	Cincinnati MC	10/1/03	10/31/05
	Cincinnati NA	**4/30/05**	**10/30/05**
	Corpus Christi	1/1/03	6/4/05
	Dearborn	9/1/04	8/31/05
	Fort Lauderdale	**9/26/04**	**6/30/05**
	Fort Worth	9/1/03	5/31/05
	Garden City	9/1/04	4/30/05
	Grand Rapids JLT	**2/1/05**	**6/30/05**
	Hastings	12/1/03	6/30/05
	Indianapolis Imx	**9/1/03**	**12/31/05**
	Los Angeles CSC	10/8/04	4/22/05
	Myrtle Beach	6/1/04	5/31/05
	Norwalk	**1/17/03**	**6/30/05**
	Oklahoma City	**10/15/03**	**6/10/05**
	Omaha	12/1/03	12/31/05
	Philadelphia	**9/1/04**	**5/30/05**
	Portland	8/16/02	8/05
	Raleigh Exp	**1/15/05**	**5/30/05**
	Sacramento Imx	**2/1/05**	**6/30/05**
	Saint Louis Arch	5/29/04	5/28/05
	San Diego RHF	8/2/02	6/30/05
	San Jose CA	10/1/03	10/31/05
	Shreveport	**9/7/04**	**5/31/05**
	Sioux Falls	10/1/04	6/30/05
	Spokane	**1/1/05**	**10/30/05**
	Syracuse	12/1/04	6/30/05
	Tulsa Cmk	**4/22/05**	**4/22/06**
	Yellowstone	**6/15/02**	**5/31/05**
LionKing	Tallahassee	3/18/05	5/26/05
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
LS	Albany GA	2/1/05	8/1/05
	Athens Eug	11/27/04	11/26/05
	Atlanta FMNH	4/1/05	9/30/05
	Charleston WV	9/1/04	9/1/05
	Des Moines	4/20/05	2/20/06
	Fort Worth	3/4/05	9/1/05
	Lehi	2/21/05	12/31/05
	London ONT	12/1/03	5/31/05
	Parker	3/1/05	2/28/06
	Riccione	7/1/04	6/30/05
LW	Espinho	8/10/04	8/10/05
	London ONT	10/15/04	4/15/05
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	7/26/04	6/30/05
	Madrid	6/1/04	6/30/05
	Taipei AM	6/25/04	6/25/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Pitea	10/15/04	10/31/05
	Stockholm	2/18/05	1/31/06
MJTTM	**Pitea**	**3/31/05**	**9/15/05**
MOE	**Berlin Disc**	**10/1/04**	**12/31/05**
	Birmingham AL	9/25/04	5/15/05
	Boston MOS	6/16/01	6/05
	Cincinnati MC	5/1/03	12/31/05
	Cocoa	4/16/03	12/31/05
	Copenhagen	6/1/03	12/31/05
	Dwingeloo	5/15/04	5/14/05
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Grand Rapids JLT	**2/1/05**	**9/30/05**
	Hague	**10/14/04**	**12/31/05**
	Kuala Lumpur Di	12/3/04	11/30/05
	Langley FP	5/1/04	4/30/05
	London BFI	**4/1/02**	**1/30/06**
	Malta	4/15/03	4/30/05
	Manchester UCI	7/1/02	6/30/05
	Mobile	1/20/05	4/24/05
	Norwalk	3/11/00	12/05
	Oakland	**12/17/04**	**9/30/05**
	Sacramento Imx	**1/1/03**	**12/31/05**
	San Diego RHF	11/1/01	6/05
	San Jose CA	2/12/03	6/30/05
	Sioux Falls	**12/1/03**	**5/31/06**
	Speyer Imax	**2/1/01**	**3/31/06**
	Sydney WBS	10/1/02	12/05
	Toronto OSC	**7/1/04**	**12/31/05**
MOF	Pensacola	11/8/96	
MOTM	Grand Rapids JLT	8/13/04	4/30/05
MOTN	Barcelona	3/2/05	3/1/06
	Berlin Disc	2/4/05	9/5/05
	Boston MOS	2/17/05	9/5/05
	Branson	3/18/05	12/31/05
	Cathedral City	3/11/05	12/31/05
	Cedar Rapids	3/1/05	12/31/05
	Charleston SC	2/17/05	9/5/05
	Chicago MSI	2/18/05	9/5/05
	Cincinnati MC	2/21/05	9/5/05
	Cleveland	2/17/05	9/5/05
	Denver MNS	2/25/05	9/5/05
	Duluth	2/17/05	9/5/05
	Edmonton Ody	2/18/05	9/5/05
	Fort Lauderdale	2/18/05	9/5/05
	Fort Worth	3/4/05	12/31/05
	Hague	4/25/05	1/30/06
	Hull	4/1/05	1/30/06
	Jersey City	2/5/05	9/5/05
	Kansas City Zoo	4/16/05	1/30/06
	Las Vegas Imx	2/25/05	9/5/05
	Lubbock	2/25/05	9/5/05
	Madrid	3/3/05	3/2/06
	Memphis Pink	3/5/05	6/24/05
	Milwaukee	3/4/05	12/31/05
	Montreal SC	4/8/05	1/30/06
	Norwalk	4/15/05	1/30/06
	Nuremberg	2/4/05	9/5/05
	Orlando SC	2/18/05	9/5/05
	Philadelphia	2/19/05	9/5/05
	Portland	3/3/05	12/31/05
	Providence Imx	2/25/05	9/5/05
	Regina	2/17/05	9/5/05
	Richmond SMV	3/19/05	7/3/05
	San Diego RHF	2/18/05	9/5/05
	San Jose CA	4/15/05	1/30/06
	Seattle PSC 1	2/18/05	9/5/05
	Singapore SC	4/1/05	1/30/06
	Speyer IMAX	4/15/05	1/30/06
	Spokane	2/17/05	2/06
	Tampa MOSI	2/18/05	9/5/05

Film	Theater	Open	Close
	Tempe Imx	3/11/05	12/31/05
	Valencia Spn	2/3/05	2/2/06
	Vancouver SW	3/15/05	12/31/05
	Vienna LFC	3/25/05	12/31/05
MysticInd	Bradford	2/21/05	10/21/05
	Houston MNS	4/30/05	9/30/05
	London SM	4/11/05	8/31/05
	Singapore SC	**2/1/05**	**8/31/05**
NASCAR	Atlantic City	10/15/04	10/14/05
	Birmingham UK	3/24/05	5/1/05
	Chantilly	3/12/04	9/6/05
	Daytona Beach	4/04	
	Kansas City Zoo	2/19/05	9/6/05
	London ONT	1/14/05	6/13/05
	Louisville SC	12/26/04	7/30/05
	Lucerne	1/28/05	1/29/06
	Sudbury	1/14/05	9/30/05
Niagara	Jakarta	11/16/04	11/15/05
	Niagara	7/1/86	
OM	Cedar Rapids	2/1/05	4/30/05
OMATS	**Cedar Rapids**	**2/15/05**	**5/30/05**
OnGuard	Singapore DC	2/13/99	
OO	Madrid	10/6/04	4/5/05
	San Diego NHM	3/31/01	12/05
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	10/18/01	12/05
OW3D	Berlin CS	6/5/03	6/4/05
	Berlin Disc	6/12/03	6/11/05
	Boston NEA	2/11/03	9/10/05
	Eilat Epic	4/4/04	4/30/05
	Moscow	10/9/04	10/9/05
	Nuremberg	7/29/04	7/29/05
	San Antonio 3D	10/15/03	10/15/05
	Sydney WBS	7/1/04	6/30/05
Ozarks	Branson	1/93	12/05
Pulse	**Barcelona**	**5/5/04**	**9/05**
	Cleveland	11/6/04	5/15/05
	Raleigh Exp	4/2/05	6/30/05
	Roanoke	3/1/05	7/31/05
	San Diego RHF	3/18/05	9/5/05
	San Jose CA	1/19/05	8/30/05
	Vancouver SW	12/15/04	6/15/05
	Vantaa	**2/15/05**	**2/15/06**
	Winnipeg Imx	3/15/05	6/30/05
Rheged	Penrith	7/1/00	
Roar	Berlin Disc	10/26/04	10/25/05
	Charlotte	11/11/04	5/31/05
	Garza Garcia	**4/15/05**	**10/30/05**
	Hague	4/30/04	4/30/05
	Hastings	12/6/04	6/6/05
	Los Angeles CSC	**4/1/05**	**6/23/05**
	Milwaukee	12/26/04	6/25/05
	Norwalk	**12/26/04**	**6/30/05**
	Parker	10/30/04	10/28/05
	Raleigh Exp	**2/11/05**	**11/5/05**
	San Diego RHF	11/12/04	5/15/05
	Seoul 63	12/1/04	6/30/05
	Stockholm	**5/14/04**	**9/30/05**
Robots	Amsterdam PN	3/11/05	
	Apple Valley Imx	3/11/05	
	Atlantic City	3/11/05	
	Bangkok	3/11/05	
	Boise Reg	3/11/05	
	Brampton FP	3/11/05	
	Bratislava	3/11/05	
	Bristol	3/11/05	
	Buffalo Reg	3/11/05	
	Buford Reg	3/11/05	
	Calgary FP	3/11/05	
	Cathedral City	3/11/05	
	Cedar Rapids	3/11/05	
	Charleston SC	3/11/05	
	Chicago Imx	3/11/05	
	Cincinnati NA	3/11/05	
	Col Springs Cmk	3/11/05	
	Dallas Cmk	3/11/05	
	Dearborn	3/11/05	
	Denver CC Reg	3/11/05	
	Dublin Reg	3/11/05	
	Edmonton FP	3/11/05	
	Evansville Sho	3/11/05	
	Grand Rapids JLT	3/11/05	
	Halifax	3/11/05	
	Hampton	3/11/05	
	Hartford NA	3/11/05	
	Houston Reg	3/11/05	
	Hyderabad	3/11/05	
	Irvine Reg	3/11/05	
	King of Prussia Reg	3/11/05	
	Kuala Lumpur Di	3/11/05	
	Langley FP	3/11/05	
	Lansing JLT	3/11/05	
	Las Vegas Bre	3/11/05	
	Lincolnshire Reg	3/11/05	
	London BFI	3/11/05	
	London SM	3/11/05	
	Los Angeles Loe	3/11/05	
	Los Angeles NA	3/11/05	
	Louisville NA	3/11/05	
	Manchester UCI	3/11/05	
	Melbourne MV	3/11/05	
	Mexico City Ram	3/11/05	
	Mississauga FP	3/11/05	
	Monterrey Ram	3/11/05	
	Montreal FP	3/11/05	
	Moscow	3/11/05	
	Mumbai	3/11/05	
	Nashville Reg	3/11/05	
	Natick JF	3/11/05	
	New Rochelle Reg	3/11/05	
	New York Loe	3/11/05	
	Ontario Reg	3/11/05	
	Oviedo Yel	3/11/05	
	Paris Gau	3/11/05	
	Pittsburgh CSC	3/11/05	
	Raleigh Exp	3/11/05	
	Reading JF	3/11/05	
	Richmond FP	3/11/05	
	Rochester Cmk	3/11/05	
	San Antonio 2D	3/11/05	
	San Francisco Loe	3/11/05	
	San Jose CA	3/11/05	
	Seattle PSC 2	3/11/05	
	Spokane	3/11/05	
	Sydney WBS	3/24/05	
	Taipei WVC	3/11/05	
	Tampa Reg	3/11/05	
	Toronto FP	3/11/05	
	Tulsa Cmk	3/11/05	
	Valencia Reg	3/11/05	
	Vaughan FP	3/11/05	
	West Nyack Imx	3/11/05	
	White Plains NA	3/11/05	
	Woodridge Cmk	3/11/05	
ROF	Athens Eug	3/1/05	2/28/06
RSATM	Winnipeg Imx	3/24/05	5/31/05
SAA	**Grand Rapids JLT**	**9/3/04**	**4/05**
	Hibbing	9/1/04	6/1/05
	Lansing JLT	**4/8/05**	**10/8/05**
	Leon Exp	12/1/04	5/30/05
	Winnipeg Imx	2/3/05	6/30/05
SacrPlan	Myrtle Beach	11/1/04	4/24/05
SC	Saint Augustine	2/1/05	6/30/05
Sedona	Sedona	3/28/98	12/05
SFTGS	Tijuana	4/1/05	9/30/05
Sharks3D	Las Vegas Imx	12/15/04	
	New Orleans	1/1/05	
	Virginia Beach	12/26/04	
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05
	Fort Worth	9/1/04	8/30/05
	Portland	6/1/04	5/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
SOSPI	Mexico City Pap	11/12/04	6/30/05
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Baltimore	5/24/02	5/05
	Berlin CS	5/28/02	12/05
	Col Springs Cmk	2/21/03	4/05
	Copenhagen	12/31/04	5/31/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Langley FP	4/26/02	4/05
	Lansing JLT	9/1/04	8/31/05
	Louisville NA	3/15/05	5/30/05
	Pensacola	4/15/05	6/3/05
	Poitiers Imax 3D	2/1/05	3/31/06
	Vaughan FP	4/26/02	4/05
SU	Chantilly	12/15/03	
	Dayton	9/27/02	
	Garden City	5/26/03	6/30/05
	London ONT	5/1/03	6/1/05
	Washington NASM	9/18/02	
SupeSpee	**Lucerne**	**4/1/05**	**9/15/05**
T40	Baltimore	2/11/05	5/31/05
	Dallas SP	12/20/04	6/1/05
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/05
	Kuala Lumpur NP	**8/1/04**	**12/31/05**
	Oakland	**1/1/04**	**9/30/05**
Texas	Austin	5/3/03	
TF	Pensacola	1/7/05	4/14/05
	Warner Robins	7/92	
	Washington NASM	7/1/76	
Trex	Hampton	9/3/04	9/3/05
TS	Speyer Imax	5/6/04	5/20/05
TTL	Appleton	4/15/05	8/15/05
Vikings	**Copenhagen**	**1/5/05**	**1/5/06**
	Duluth	11/12/04	5/12/05
	Hull	1/15/05	6/30/05
	New York AMNH	**10/9/04**	**5/31/05**
	Paris Geo	1/05	
	Salt Lake City CP	2/15/05	
	Syracuse	2/12/05	8/12/05
	Tampa MOSI	**10/8/04**	**5/20/05**
VOTDS	**Charlotte**	**4/1/05**	**2/15/06**
	Chicago Imx	10/8/04	
	Columbus COSI	11/24/04	6/24/05
	Detroit	12/1/04	6/30/05
	Fort Worth	**4/1/05**	**12/31/05**
	Hong Kong	9/1/04	8/31/05
	Nagasaki SM	**1/5/05**	**7/5/05**
	Omaha	2/15/05	9/5/05
	Paris Geo	10/04	8/05
	Stockholm	9/3/04	9/2/05
	Taichung ST	7/1/04	6/30/05
	Toronto OSC	10/15/04	
	Vancouver Imx	10/14/04	
	Winnipeg Imx	10/14/04	6/30/05
Vulcania	Vulcania	2/22/02	
WAMnv	Paris Geo	1/10/00	
Whales	**Berlin Disc**	**10/1/04**	**12/31/05**
	Cocoa	7/1/02	12/05
	Fort Lauderdale	6/1/04	5/31/05
	Hague	9/6/04	12/31/05
	Norwalk	1/1/03	12/31/05
	Phoenix	**3/5/05**	**11/5/05**
	Saint Louis SC	**3/1/03**	
	San Diego RHF	7/1/03	6/30/05
	Spokane	3/15/04	12/31/06
	Virginia Beach	**1/1/05**	**3/06**
Wolves	Saint Félicien	7/1/04	7/1/05
WS3D	**Apple Valley Imx**	**4/8/05**	
	Fort Lauderdale	**4/28/05**	
	New York Loe	**4/29/05**	
	Tempe Imx	**4/8/05**	
	Vancouver Imx	**4/8/05**	
	West Nyack Imx	**4/15/05**	
YBS	Austin	1/22/05	5/5/05
Yell	Yellowstone	4/1/03	12/05
ZC	Zion	5/24/94	

April 2005 by Theater

Theater	Film	Open	Close
Alamogordo	Beavers	2/1/05	8/30/05
	FON	7/1/04	6/30/05
	SpaceSta	7/1/02	6/05
Albany GA	Bugs	12/3/04	12/1/05
	JIAC	10/10/04	4/10/05
	LS	2/1/05	8/1/05
Albuquerque	AR	3/19/05	9/19/05
	Bugs	3/25/04	5/1/05
	FON	9/25/04	9/25/05
Amneville	Bugs	5/1/04	5/1/05
Amsterdam PN	Robots	3/11/05	
Ankara	Everest	12/31/04	12/30/05
Apple Valley Imx	AOTD	1/28/05	7/05
	Robots	3/11/05	
	WS3D	**4/8/05**	
Appleton	Everest	3/14/05	8/12/05
	L&C	**3/12/05**	**7/15/05**
	TTL	4/15/05	8/15/05
Athens Eug	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
	LS	11/27/04	11/26/05
	ROF	3/1/05	2/28/06
Atlanta FMNH	Africa	1/1/05	4/30/05
	Alaska	4/1/05	6/25/05
	Bugs	2/12/05	8/1/05
	LS	4/1/05	9/30/05
Atlantic City	FightPil	1/19/05	6/10/05
	NASCAR	10/15/04	10/14/05
	Robots	3/11/05	
Austin	FON	3/12/05	9/15/05
	Texas	5/3/03	
	YBS	1/22/05	5/5/05
Baltimore	FON	11/5/04	7/30/05
	JGWC	5/31/04	6/30/05
	SpaceSta	5/24/02	5/05
	T40	2/11/05	5/31/05
Bangkok	Robots	3/11/05	
Barcelona	**ALBT**	**11/27/03**	
	AR	3/3/05	3/3/06
	HaunCast	5/7/02	5/05
	HB	5/7/02	6/05
	M3D	5/1/04	5/31/05
	MOTN	3/2/05	3/1/06
	Pulse	**5/5/04**	**9/05**
Baton Rouge	CRA	3/1/05	8/31/05
	FON	9/1/04	7/31/05
	L&C	1/1/05	6/30/05
	TBAA	5/24/03	5/26/05
Berlin CS	AlienAdv	3/1/00	
	Bugs	4/8/04	12/1/05
	HaunCast	4/5/01	6/05
	OW3D	6/5/03	6/4/05
	SpaceSta	5/28/02	12/05
Berlin Disc	Alaska	8/23/04	
	AlienAdv	6/14/03	6/30/05
	Bugs	10/18/03	11/1/05
	E3D	6/1/03	6/30/05
	Extreme	5/2/00	12/05
	GC	**10/1/04**	**12/31/05**
	HaunCast	4/5/01	5/05
	HB	11/30/01	4/05
	Kilimanj	**1/1/04**	
	MOE	**10/1/04**	**12/31/05**
	MOTN	2/4/05	9/5/05
	OW3D	6/12/03	6/11/05
	Roar	10/26/04	10/25/05
	Whales	**10/1/04**	**12/31/05**
Birmingham AL	FON	1/1/05	9/30/05
	MOE	9/25/04	5/15/05
Birmingham UK	Bugs	2/12/05	8/12/05
	NASCAR	3/24/05	5/1/05
Boise Reg	Robots	3/11/05	
Boston MOS	AJ	2/18/05	6/17/05
	FON	5/28/04	
	L&C	**9/28/02**	**6/30/06**
	MOE	6/16/01	6/05
	MOTN	2/17/05	9/5/05
Boston NEA	AOTD	1/28/05	1/06
	OW3D	2/11/03	9/10/05
Bradford	AIA3D	2/12/05	5/31/05
	Bugs	7/9/03	4/30/05
	GC	**11/12/04**	**12/31/05**
	M3D	4/3/04	4/30/05
	MysticInd	2/21/05	10/21/05
Brampton FP	Robots	3/11/05	
Branson	ALBT	4/23/04	4/30/05
	CM	9/4/04	9/5/05
	L&C	5/3/02	4/30/05
	MOTN	3/18/05	12/31/05
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	M3D	7/26/04	6/30/05
	Robots	3/11/05	
Bristol	**AIA3D**	**4/22/05**	**10/22/05**
	Bugs	3/18/03	3/06
	E3D	2/1/04	6/30/05
	Robots	3/11/05	
Buffalo Reg	Robots	3/11/05	
Buford Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	
Calgary FP	Robots	3/11/05	
Calgary SC	**FON**	**3/20/05**	**2/20/06**
	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	**FightPil**	**12/31/04**	**5/16/05**
	MOTN	3/11/05	12/31/05
	Robots	3/11/05	
Cedar Rapids	MOTN	3/1/05	12/31/05
	OM	2/1/05	4/30/05
	OMATS	**2/15/05**	**5/30/05**
	Robots	3/11/05	
Changchun 3D	HaunCast	9/24/04	9/24/05
Chantilly	AR	12/15/03	12/31/05
	FightPil	12/10/04	12/10/05
	NASCAR	3/12/04	9/6/05
	SU	12/15/03	
Charleston SC	AOTD	1/28/05	7/05
	AR	4/1/05	9/1/05
	MOTN	2/17/05	9/5/05
	Robots	3/11/05	
Charleston WV	Dolphins	1/29/05	7/29/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
Charlotte	Bugs	11/17/04	5/1/05
	FON	**2/11/05**	**9/30/05**
	Roar	11/11/04	5/31/05
	VOTDS	**4/1/05**	**2/15/06**
Chicago Imx	AOTD	1/28/05	7/05
	Robots	3/11/05	
	VOTDS	10/8/04	
Chicago MSI	HB	2/4/05	9/5/05
	MOTN	2/18/05	9/5/05
Cincinnati MC	**FON**	**10/2/04**	**6/30/05**
	L&C	10/1/03	10/31/05
	MOE	5/1/03	12/31/05
	MOTN	2/21/05	9/5/05
Cincinnati NA	AOTD	1/28/05	7/05
	L&C	**4/30/05**	**10/30/05**
	Robots	3/11/05	
Cleveland	MOTN	2/17/05	9/5/05
	Pulse	11/6/04	5/15/05
Cocoa	MOE	4/16/03	12/31/05
	Solarmax	10/1/02	9/30/05
	Whales	7/1/02	12/05
Col Springs Cmk	FightPil	12/17/04	
	FON	**8/20/04**	**8/19/05**
	Robots	3/11/05	
	SpaceSta	2/21/03	4/05
Columbus COSI	**FON**	**10/1/04**	**9/5/05**
	VOTDS	11/24/04	6/24/05
Copenhagen	FON	9/27/04	5/30/05
	MOE	6/1/03	12/31/05
	SpaceSta	12/31/04	5/31/05
	Vikings	**1/5/05**	**1/5/06**
Corpus Christi	FightPil	2/3/05	2/3/06
	L&C	1/1/03	6/4/05
Corsicana	AR	1/5/05	7/5/05
Dallas AA	SOA	2/26/99	
Dallas Cmk	AOTD	1/28/05	7/05
	FightPil	12/17/04	9/17/05
	Robots	3/11/05	
	SpaceSta	4/19/02	4/05
Dallas SP	BP	2/13/05	6/1/05
	T40	12/20/04	6/1/05
Davenport	AOTD	1/28/05	7/05
	BATB	4/8/05	5/19/05
	FON	**3/1/05**	**8/31/05**
Dayton	FightPil	12/3/04	12/3/05
	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	AOTD	1/28/05	6/05
	Everest	1/2/05	1/1/06
	L&C	9/1/04	8/31/05
	Robots	3/11/05	
Denver CC Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	
Denver MNS	MOTN	2/25/05	9/5/05
Des Moines	LS	4/20/05	2/20/06
Detroit	**FON**	**4/30/05**	**12/31/05**
	VOTDS	12/1/04	6/30/05
Dublin Reg	AOTD	1/28/05	9/05
	Robots	3/11/05	
Duluth	MOTN	2/17/05	9/5/05
	Vikings	11/12/04	5/12/05
Dwingeloo	MOE	5/15/04	5/14/05
Edmonton FP	Robots	3/11/05	
Edmonton Ody	FOK	6/5/04	6/25/05
	FON	7/1/04	6/30/05
	MOTN	2/18/05	9/5/05
Eilat Epic	OW3D	4/4/04	4/30/05
Espinho	Everest	9/30/04	8/31/05
	LW	8/10/04	8/10/05
Evansville Sho	Robots	3/11/05	
Fort Lauderdale	FON	9/3/04	9/2/05
	L&C	**9/26/04**	**6/30/05**
	MOE	5/25/02	12/05
	MOTN	2/18/05	9/5/05
	Whales	6/1/04	5/31/05
	WS3D	**4/28/05**	
Fort Worth	AOTD	1/28/05	7/05
	L&C	9/1/03	5/31/05
	LS	3/4/05	9/1/05
	MOE	9/7/04	3/6/07
	MOTN	3/4/05	12/31/05
	Solarmax	9/1/04	8/30/05
	VOTDS	**4/1/05**	**12/31/05**
Galveston	Bugs	5/23/03	5/23/06
	HaunCast	3/1/04	11/6/05
	SpaceSta	5/24/02	5/05
Garden City	FightPil	12/10/04	9/10/05
	L&C	9/1/04	4/30/05
	SpaceSta	4/19/02	5/05
	SU	5/26/03	6/30/05
Garza Garcia	**FON**	**10/8/04**	**6/30/05**
	Roar	**4/15/05**	**10/30/05**
Glasgow	Bugs	9/26/03	4/06
	E3D	6/25/04	12/31/05
Grand Canyon	GC	11/1/99	12/05

Theater	Film	Open	Close
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	AOTD	1/28/05	7/05
	FEOC	5/15/04	5/15/05
	GN	5/15/04	5/15/05
	L&C	**2/1/05**	**6/30/05**
	MOE	**2/1/05**	**9/30/05**
	MOTM	8/13/04	4/30/05
	Robots	3/11/05	
	SAA	**9/3/04**	**4/05**
Hague	Alaska	10/15/04	6/26/05
	ALBT	9/1/03	4/17/05
	Bugs	10/11/04	5/1/05
	FON	**2/1/05**	**3/31/06**
	MOE	**10/14/04**	**12/31/05**
	MOTN	4/25/05	1/30/06
	Roar	4/30/04	4/30/05
	Whales	9/6/04	12/31/05
Halifax	Robots	3/11/05	
Hampton	AOTD	1/28/05	7/05
	FightPil	12/10/04	12/10/05
	FON	8/20/04	
	Robots	3/11/05	
	SpaceSta	5/24/02	5/05
	Trex	9/3/04	9/3/05
Harbin	GC	1/1/05	12/31/05
Harrisburg	ALBT	2/1/05	6/17/05
	FightPil	**4/30/05**	**10/30/05**
	FON	**10/8/04**	**6/30/05**
Hartberg	HB	4/30/04	4/30/05
Hartford NA	Robots	3/11/05	
Hastings	Antarc	9/1/04	8/30/05
	FON	**3/7/05**	**9/12/05**
	L&C	12/1/03	6/30/05
	Roar	12/6/04	6/6/05
Hibbing	SAA	9/1/04	6/1/05
Hong Kong	**FON**	**2/1/05**	**7/31/05**
	VOTDS	9/1/04	8/31/05
Houston MNS	**AR**	**6/11/04**	**9/30/05**
	Bugs	3/12/04	5/30/05
	FON	**3/6/05**	**9/3/05**
	MysticInd	4/30/05	9/30/05
Houston Reg	Robots	3/11/05	
Hull	MOTN	4/1/05	1/30/06
	Vikings	1/15/05	6/30/05
Huntsville	FightPil	3/11/05	2/11/06
	SpaceSta	5/24/02	5/05
Hutchinson	Extreme	1/1/05	5/31/05
	FON	**2/2/05**	**8/31/05**
	SpaceSta	6/1/02	6/07
Hyderabad	Africa	10/1/04	5/31/05
	Robots	3/11/05	
Indianapolis Imx	**FON**	**3/18/05**	**6/18/05**
	HB	1/21/05	6/30/05
	JGWC	2/4/05	6/3/05
	L&C	**9/1/03**	**12/31/05**
Irvine Reg	Robots	3/11/05	
Jackson MS	AR	4/1/05	10/1/05
	HB	8/1/04	7/31/05
Jakarta	Niagara	11/16/04	11/15/05
Jersey City	Bugs	1/31/04	5/27/05
	MOTN	2/5/05	9/5/05
Kansas City Sci	FON	11/19/04	9/1/05
Kansas City Zoo	MOTN	4/16/05	1/30/06
	NASCAR	2/19/05	9/6/05
Kaohsiung	**FON**	**2/16/05**	**8/31/05**
Karlshamn	ALBT	2/1/05	2/28/06
	AR	9/1/04	8/30/05
Karuizawa Mer	Cyberwor	9/25/04	9/24/05
Kenner	FON	12/1/04	5/31/05
King of Prussia Reg	Robots	3/11/05	
Krakow CC	Bugs	10/8/04	6/30/05
Kuala Lumpur Di	MOE	12/3/04	11/30/05
	Robots	3/11/05	
Kuala Lumpur NP	**TBAA**	**8/1/04**	**12/31/05**
Kuwait City	AIA3D	2/19/05	2/18/06
	AJ	11/25/03	6/14/05
	Bugs	6/16/04	6/1/05
	HB	11/13/04	5/2/05
La Coruna	Dolphins	3/30/04	5/30/05
Laie	CRA	1/26/05	1/06
Langley FP	MOE	5/1/04	4/30/05
	Robots	3/11/05	
	SpaceSta	4/26/02	4/05
Lansing JLT	BATB	1/14/05	4/15/05
	Bugs	3/1/05	8/31/05
	Robots	3/11/05	
	SAA	**4/8/05**	**10/8/05**
	SpaceSta	9/1/04	8/31/05
Las Palmas	CRA	12/1/04	11/30/05
Las Vegas Bre	Robots	3/11/05	
Las Vegas Imx	FightPil	12/10/04	5/10/05
	MOTN	2/25/05	9/5/05
	Sharks3D	12/15/04	
Lehi	Bugs	8/20/04	6/18/05
	LS	2/21/05	12/31/05
Leon Exp	SAA	12/1/04	5/30/05
Lincolnshire Reg	Robots	3/11/05	
Little Rock	AR	4/1/05	6/30/05
	FON	**2/11/05**	**8/31/05**
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	12/1/01	12/05
	MOE	**4/1/02**	**1/30/06**
	Robots	3/11/05	
London ONT	Beavers	4/1/05	3/31/06
	Bugs	10/1/04	4/1/05
	LS	12/1/03	5/31/05
	LW	10/15/04	4/15/05
	NASCAR	1/14/05	6/13/05
	SU	5/1/03	6/1/05
London SM	Bugs	10/3/03	4/30/05
	HaunCast	9/2/04	9/5/05
	MysticInd	4/11/05	8/31/05
	Robots	3/11/05	
Los Angeles CSC	Bugs	3/23/04	12/1/05
	FON	1/24/05	7/23/05
	L&C	10/8/04	4/22/05
	Roar	**4/1/05**	**6/23/05**
Los Angeles Loe	Robots	3/11/05	
Los Angeles NA	**FightPil**	**1/28/05**	
	Robots	3/11/05	
Louisville NA	AOTD	1/28/05	7/05
	Robots	3/11/05	
	SpaceSta	3/15/05	5/30/05
Louisville SC	Bugs	6/5/04	7/1/05
	NASCAR	12/26/04	7/30/05
Lubbock	CRA	11/18/04	6/15/05
	MOTN	2/25/05	9/5/05
Lucerne	ALBT	2/1/04	5/25/05
	Bugs	11/1/04	5/1/05
	FON	**2/15/05**	**1/30/06**
	NASCAR	1/28/05	1/29/06
	SupeSpee	**4/1/05**	**9/15/05**
Madrid	AlienAdv	4/2/03	6/30/05
	AR	3/3/05	3/3/06
	E3D	10/26/00	6/05
	HaunCast	6/12/02	6/05
	HB	11/6/02	6/30/05
	M3D	6/1/04	6/30/05
	MOTN	3/3/05	3/2/06
	OO	10/6/04	4/5/05
Malaga Yel	**Everest**	**4/29/05**	**4/28/06**
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	Dolphins	5/1/04	4/30/05
	FightPil	2/4/05	
	MOE	4/15/03	4/30/05
Manchester UCI	MOE	7/1/02	6/30/05
	Robots	3/11/05	
Melbourne MV	AIA3D	12/9/04	
	Bugs	4/11/03	4/11/05
	FON	**2/15/05**	**8/15/05**
	HaunCast	9/13/01	12/05
	Robots	3/11/05	
Memphis Pink	MOTN	3/5/05	6/24/05
Mexico City Pap	SOSPI	11/12/04	6/30/05
Mexico City Ram	**AR**	**4/22/05**	**9/30/05**
	Everest	1/15/05	7/14/05
	Robots	3/11/05	
Milwaukee	MOTN	3/4/05	12/31/05
	Roar	12/26/04	6/25/05
Mississauga FP	Robots	3/11/05	
Mobile	MOE	1/20/05	4/24/05
Monterrey Ram	Robots	3/11/05	
Montreal FP	Robots	3/11/05	
Montreal SC	**FON**	**9/24/04**	**4/24/05**
	JGWC	1/14/05	6/13/05
	MOTN	4/8/05	1/30/06
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	9/30/04	11/1/05
	OW3D	10/9/04	10/9/05
	Robots	3/11/05	
Mumbai	Robots	3/11/05	
Myrtle Beach	Bugs	6/1/04	6/1/05
	FightPil	3/1/05	3/1/06
	GF	9/1/04	7/30/05
	L&C	6/1/04	5/31/05
	LOLL	9/1/04	7/30/05
	SacrPlan	11/1/04	4/24/05
Nagasaki SM	**VOTDS**	**1/5/05**	**7/5/05**
Nashville Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	
Natick JF	AOTD	1/28/05	7/05
	E3D	7/1/02	5/31/05
	HB	11/15/02	5/31/05
	Robots	3/11/05	
New Orleans	Bugs	3/12/03	3/06
	Sharks3D	1/1/05	
New Rochelle Reg	AOTD	1/28/05	7/05
	Robots	3/11/05	
New York AMNH	**Beavers**	**4/15/05**	
	Vikings	**10/9/04**	**5/31/05**
New York Loe	AOTD	1/28/05	7/05
	Robots	3/11/05	
	WS3D	**4/29/05**	
Niagara	Niagara	7/1/86	
Norwalk	**L&C**	**1/17/03**	**6/30/05**
	MOE	3/11/00	12/05
	MOTN	4/15/05	1/30/06
	Roar	**12/26/04**	**6/30/05**
	T90	11/20/98	12/05
	Whales	1/1/03	12/31/05
Nuremberg	Africa	12/15/01	6/05
	Alaska	1/1/04	6/30/05
	Amazon	11/4/04	11/3/05
	Bugs	11/1/03	11/1/05
	HaunCast	5/28/03	6/30/05
	Kilimanj	4/1/04	6/30/05
	MOTN	2/4/05	9/5/05
	OW3D	7/29/04	7/29/05
Oakland	FON	1/7/05	7/30/06
	MOE	**12/17/04**	**9/30/05**
	TBAA	**1/1/04**	**9/30/05**
Oklahoma City	**FON**	**3/11/05**	**10/21/05**
	L&C	**10/15/03**	**6/10/05**
Omaha	BATB	1/14/05	4/30/05
	L&C	12/1/03	12/31/05
	VOTDS	2/15/05	9/5/05
Ontario Reg	Robots	3/11/05	
Orlando Muv I	**FON**	**9/17/04**	**6/30/05**
Orlando SC	MOTN	2/18/05	9/5/05
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	Robots	3/11/05	
Paris Gau	Robots	3/11/05	
Paris Geo	**AR**	**1/15/04**	**7/14/05**
	CRA	2/4/05	2/3/06
	FON	**4/13/05**	**4/13/06**
	Vikings	1/05	

Theater	Film	Open	Close
	VOTDS	10/04	8/05
	WAMnv	1/10/00	
Parker	LS	3/1/05	2/28/06
	Roar	10/30/04	10/28/05
Penrith	FON	7/21/04	7/20/05
	Rheged	7/1/00	
Pensacola	MOF	11/8/96	
	SpaceSta	4/15/05	6/3/05
	TF	1/7/05	4/14/05
Philadelphia	AOTD	4/1/05	7/05
	FON	**8/7/04**	**6/1/05**
	L&C	**9/1/04**	**5/30/05**
	MOTN	2/19/05	9/5/05
Phoenix	Bugs	5/29/04	6/1/05
	FON	11/15/04	10/4/05
	Whales	**3/5/05**	**11/5/05**
Pitea	JIAC	3/1/05	8/31/06
	M3Dcc	10/15/04	10/31/05
	MJTTM	**3/31/05**	**9/15/05**
Pittsburgh CSC	FON	9/3/04	6/30/05
	GOTA	10/1/04	6/30/05
	Robots	3/11/05	
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	SpaceSta	2/1/05	3/31/06
Poitiers Omni	JGWC	2/10/05	5/13/05
Portland	FON	10/7/04	5/7/05
	L&C	8/16/02	8/05
	MOTN	3/3/05	12/31/05
	Solarmax	6/1/04	5/30/05
Providence Imx	AOTD	1/28/05	7/05
	MOTN	2/25/05	9/5/05
Raleigh Exp	JIAC	10/8/04	5/19/05
	L&C	**1/15/05**	**5/30/05**
	Pulse	4/2/05	6/30/05
	Roar	**2/11/05**	**11/5/05**
	Robots	3/11/05	
Reading JF	AOTD	1/28/05	7/05
	Bugs	10/29/04	9/10/05
	Robots	3/11/05	
Regina	MOTN	2/17/05	9/5/05
Reno Fleisch	GF	1/1/05	4/30/05
	Solarmax	9/1/04	8/30/05
Riccione	LS	7/1/04	6/30/05
Richmond FP	Robots	3/11/05	
Richmond SMV	Bugs	12/26/04	7/3/05
	FON	**9/18/04**	**6/18/05**
	HPPOA	3/25/05	5/1/05
	MOTN	3/19/05	7/3/05
Roanoke	Bugs	10/30/04	6/30/05
	Pulse	3/1/05	7/31/05
Rochester Cmk	Alaska	1/21/05	
	GC	**3/27/05**	**9/30/05**
	Robots	3/11/05	
Rochester MSC	Bears	10/9/04	4/9/05
	FON	**4/1/05**	**6/15/06**
Sacramento Imx	AOTD	1/28/05	7/05
	FightPil	3/11/05	6/1/05
	FON	1/14/05	4/30/05
	L&C	**2/1/05**	**6/30/05**
	MOE	**1/1/03**	**12/31/05**
Saint Augustine	SC	2/1/05	6/30/05
Saint Félicien	**GN**	**4/05**	**12/05**
	Wolves	7/1/04	7/1/05
Saint Louis Arch	L&C	5/29/04	5/28/05
Saint Louis SC	FightPil	3/11/05	3/11/06
	FON	**9/17/04**	**6/3/05**
	Whales	**3/1/03**	
Saint Paul	Kilimanj	1/15/05	6/30/05
Salt Lake City CP	Vikings	2/15/05	
San Antonio 2D	Alamo		
	FightPil	12/17/04	6/17/05
	FON	**2/15/05**	**8/15/05**
	Robots	3/11/05	
San Antonio 3D	AOTD	1/28/05	1/06
	Bugs	1/9/04	5/1/05
	HaunCast	8/15/03	6/30/05
	OW3D	10/15/03	10/15/05
San Diego NHM	OO	3/31/01	12/05
San Diego RHF	Bugs	8/8/03	9/1/05
	FON	5/28/04	
	L&C	8/2/02	6/30/05
	MOE	11/1/01	6/05
	MOTN	2/18/05	9/5/05
	Pulse	3/18/05	9/5/05
	Roar	11/12/04	5/15/05
	Whales	7/1/03	6/30/05
San Francisco Loe	AOTD	1/28/05	7/05
	Robots	3/11/05	
San Jose CA	FON	7/15/04	7/31/06
	India	7/17/04	7/17/05
	L&C	10/1/03	10/31/05
	MOE	2/12/03	6/30/05
	MOTN	4/15/05	1/30/06
	Pulse	1/19/05	8/30/05
	Robots	3/11/05	
San Simeon	FON	9/17/04	5/31/05
	HCBTD	8/17/96	
Sandy	Bugs	8/15/04	4/15/05
Seattle PSC 1	FightPil	12/26/04	12/26/05
	MOTN	2/18/05	9/5/05
	Solarmax	12/31/03	6/30/05
Seattle PSC 2	Bugs	12/27/03	12/1/05
	FON	**2/4/05**	**8/3/05**
	Robots	3/11/05	
Sedona	Sedona	3/28/98	12/05
Seoul 63	Roar	12/1/04	6/30/05
Shanghai Dome	OO	5/1/04	4/30/05
Shreveport	FightPil	3/12/05	10/15/05
	FON	10/15/04	6/30/05
	L&C	**9/7/04**	**5/31/05**
Singapore DC	OnGuard	2/13/99	
Singapore SC	MOTN	4/1/05	1/30/06
	MysticInd	**2/1/05**	**8/31/05**
Sinsheim	E3D	5/16/03	6/30/05
Sioux Falls	CRA	1/29/05	5/27/05
	FON	**10/2/04**	**5/27/05**
	L&C	10/1/04	6/30/05
	MOE	**12/1/03**	**5/31/06**
Speyer Imax	**ALBT**	**9/18/03**	
	Extreme	2/8/02	5/05
	GC	**1/1/04**	**12/31/05**
	MOE	**2/1/01**	**3/31/06**
Speyer IMAX	MOTN	4/15/05	1/30/06
Speyer Imax	TS	5/6/04	5/20/05
Spokane	**FightPil**	**4/29/05**	**11/29/05**
	FON	8/20/04	12/31/05
	HB	3/15/04	5/31/05
	L&C	**1/1/05**	**10/30/05**
	MOTN	2/17/05	2/06
	Robots	3/11/05	
	Whales	3/15/04	12/31/06
Stockholm	Bears	12/3/04	12/3/05
	FON	11/26/04	11/30/05
	GC	3/1/04	12/31/05
	HB	11/30/01	12/05
	M3Dcc	2/18/05	1/31/06
	Roar	**5/14/04**	**9/30/05**
	VOTDS	9/3/04	9/2/05
Sudbury	CRA	2/1/05	9/30/05
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
	NASCAR	1/14/05	9/30/05
Sydney WBS	AOTD	3/10/05	
	Bugs	4/11/03	4/11/05
	FON	**9/25/04**	**9/25/05**
	HaunCast	9/20/01	12/05
	Kilimanj	3/17/05	7/31/05
	MOE	10/1/02	12/05
	OW3D	7/1/04	6/30/05
	Robots	3/24/05	
Syracuse	ALBT	7/10/04	
	L&C	12/1/04	6/30/05
	Vikings	2/12/05	8/12/05
Taichung ST	FON	1/20/05	1/10/06
	VOTDS	7/1/04	6/30/05
Taipei AM	FON	1/1/05	12/30/05
	M3D	6/25/04	6/25/05
Taipei MCRC	FightPil	1/1/05	1/1/06
Taipei WVC	Everest	11/19/04	11/18/05
	Robots	3/11/05	
Tallahassee	Everest	2/25/05	8/24/05
	LionKing	3/18/05	5/26/05
Tampa MOSI	MOTN	2/18/05	9/5/05
	Vikings	**10/8/04**	**5/20/05**
Tampa Reg	Robots	3/11/05	
Tempe Imx	AOTD	1/28/05	7/05
	JGWC	4/1/05	7/1/05
	MOTN	3/11/05	12/31/05
	WS3D	**4/8/05**	
Tijuana	CRA	6/15/04	5/31/05
	JGWC	1/5/05	6/4/05
	OO	10/18/01	12/05
	SFTGS	4/1/05	9/30/05
Tokyo Mer	Cyberwor	9/25/04	9/24/05
Toronto FP	Robots	3/11/05	
Toronto OSC	FON	6/4/04	
	MOE	**7/1/04**	**12/31/05**
	VOTDS	10/15/04	
Tulsa Cmk	AOTD	4/8/05	7/05
	FightPil	**4/15/05**	
	L&C	**4/22/05**	**4/22/06**
	Robots	3/11/05	
Valencia Reg	Robots	3/11/05	
Valencia Spn	AR	9/15/04	9/14/05
	GC	**4/16/04**	**6/15/05**
	MOTN	2/3/05	2/2/06
	SOSPI	9/15/04	9/14/05
Vancouver Imx	AIA3D	1/17/05	
	FightPil	12/23/04	5/23/05
	VOTDS	10/14/04	
	WS3D	**4/8/05**	
Vancouver SW	HB	10/22/04	10/21/05
	MOTN	3/15/05	12/31/05
	Pulse	12/15/04	6/15/05
Vantaa	Dolphins	9/1/04	8/31/05
	Pulse	**2/15/05**	**2/15/06**
Vaughan FP	Robots	3/11/05	
	SpaceSta	4/26/02	4/05
Victoria	Everest	3/4/05	10/10/05
	FON	**10/7/04**	**6/30/05**
Vienna LFC	ALBT	7/1/04	6/30/05
	Bugs	3/23/04	5/1/05
	HaunCast	3/26/04	12/31/05
	MOTN	3/25/05	12/31/05
Virginia Beach	Sharks3D	12/26/04	
	Whales	**1/1/05**	**3/06**
Vulcania	Vulcania	2/22/02	
Warner Robins	Flyers	7/92	
	TF	7/92	
Warsaw CC	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
Washington NASM	**FightPil**	**3/11/05**	**3/11/06**
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/06
West Nyack Imx	AOTD	1/28/05	7/05
	Robots	3/11/05	
	WS3D	**4/15/05**	
White Plains NA	AOTD	1/28/05	7/05
	Robots	3/11/05	
Winnipeg Imx	Pulse	3/15/05	6/30/05
	RSATM	3/24/05	5/31/05
	SAA	2/3/05	6/30/05
	VOTDS	10/14/04	6/30/05
Woodridge Cmk	Robots	3/11/05	
Yellowstone	**L&C**	**6/15/02**	**5/31/05**
	Yell	4/1/03	12/05
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
Africa	Africa: the Serengeti	1994		HMNS
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
AOTD	Aliens of the Deep	2005	3D	BVP
AR	Adrenaline Rush	2002		GSF
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CM	Country Music: The Spirit of America	2003		GSF
CRA	Coral Reef Adventure	2003		MFF
Cyberwor	Cyberworld 3D	2000	3D	IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FEOC	First Emperor of China	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
Flyers	Flyers	1982		MFF
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
India	India: Kingdom of the Tiger	2002		PCI
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
LionKing	Lion King, The	2002		BVP
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		GSF
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		DCI
Robots	Robots: The IMAX Experience	2005		FOX
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SacrPlan	Sacred Planet	2004		BVP
SC	Storm Chasers	1995		MFF
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
Sharks3D	Sharks 3D	2004	3D	3DEL
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
TTL	To The Limit	1989		MFF
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	nWP
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

April 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
76	Robots	6	JGWC	2	LOLL	1	Ozarks
61	FON	6	WS3D	2	LW	1	Rheged
44	MOTN	5	AIA3D	2	Niagara	1	ROF
43	Bugs	5	Alaska	2	SOSPl	1	RSATM
32	L&C	5	Kilimanj	2	T40	1	SacrPlan
30	AOTD	5	SAA	1	AIWC	1	SC
26	MOE	5	Solarmax	1	Alamo	1	Sedona
25	FightPil	5	SU	1	Antarc	1	SFTGS
18	SpaceSta	4	AlienAdv	1	BP	1	SOA
14	HaunCast	4	Dolphins	1	CM	1	SupeSpee
14	VOTDS	4	Extreme	1	EMSH	1	T90
13	AR	4	JIAC	1	FEOC	1	Texas
13	HB	4	MysticInd	1	Flyers	1	Trex
13	Roar	4	OO	1	FOK	1	TS
10	Everest	3	Africa	1	GOTA	1	TTL
10	LS	3	BATB	1	GP	1	Vulcania
10	Whales	3	Beavers	1	HCBTD	1	WAMnv
9	ALBT	3	Cyberwor	1	HPPOA	1	Wolves
9	NASCAR	3	Sharks3D	1	India	1	YBS
9	Pulse	3	TBAA	1	LionKing	1	Yell
8	CRA	3	TF	1	MJTTM	1	ZC
8	GC	2	AJ	1	MOF		
8	M3D	2	Amazon	1	MOTM		
8	OW3D	2	Bears	1	OM		
8	Vikings	2	GF	1	OMATS		
7	E3D	2	GN	1	OnGuard		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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www.slsc.org

Science Center of Iowa
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SHORTS

Scaturro to give LFCA keynote

Adventurer and author **Pasquale Scaturro** will deliver the keynote address at the **Large Format Cinema Association**'s annual conference in Los Angeles this month. Scaturro is the star of **MacGillivray Freeman Films**' ***Mystery of the Nile***, and the first man to lead an expedition down the entire length of the Nile River, a feat documented in the film. He is co-author, with **Richard Bangs**, of the companion book of the same title. He will give the keynote speech at a luncheon on Wednesday, April 27. The conference runs from April 26–29.

Other speakers and panelists have been announced since our review in last month's issue:

"New Ways to Maximize Revenue" will be moderated by **Jonathan Barker** of **SK Films** and feature **Jeff Rudolf** of the **California Science Center** and **Erica Chesney** of **Imax Corporation**.

"Content, Content, Content" will include **Lisa Truitt** of **National Geographic Films and Television**, **Stephen Low** of the **Stephen Low Company**, and a moderator to be determined.

"Convergence and Divergence" will be moderated by LFCA president **Andy Gellis** and include **Greg Foster** of Imax, **Ben Stassen** of **nWave Pictures**, and **Emlyn Koster**, president of the **Giant Screen Theater Association**.

"Sound Decisions" will be led by **Rick Gordon** of **RPG Productions**, and feature **Tim Archer** of **Master's Digital**, independent sound engineer **Mike McDonough**, and **Toybox**'s **Corey Mandel**.

"Development Funding" will be moderated by **Phil Streather** of **Principal Large Format**, and include **Valentine Kass** of the **National Science Foundation**, **Jan Weiringa** from **Chemistry Pictures**, and **Meg Wilson**, Imax Corporation.

"Marketing Strategies 2005" will be moderated by **Cherie Rivers** of Boston's **Museum of Science**, and include **Giant Screen Films' Don Kempf** and **Richard Greif** from **Opinion Dynamics Corp.**

Quebec city IMAX closed

On Jan. 16, **Imax Le Théâtre À Québec** in Quebec city, QC, closed, after more than a year of falling attendance and cash flow problems. Forty employees were laid off.

Imax Le Théâtre À Québec in Quebec City closed in January.

The theater, which opened in 1995, filed for protection from its creditors under Canadian bankruptcy law late last year (*see The Biz, LF Examiner, December 2004*). Operations and marketing director **Jack Roy** blamed the **Famous Players** chain for blocking it from getting ***The Polar Express*** and other DMR films that he believes might have saved the theater.

The closing leaves the city with no LF theaters, and the province with four.

Low making Formula 1 film

Stephen Low is developing a 3D LF film about the international world of Formula 1 auto racing. The director of 1997's ***Super Speedway***, which covered the Championship Auto Racing Teams open-wheel series, will shoot the Grand Prix of Canada in Montreal on June 12 with the IMAX Solido 3D camera. Although no sponsorship deal has been signed, Low has the cooperation of **Formula One Management**, and plans on filming other races in the season, which runs through November. The film could be released as early as 2006.

Science Center of Iowa moves

The **Science Center of Iowa** closed its old building in Greenwood Park in Des Moines on March 28, in preparation for a move to a new $62 million facility downtown that will open May 14. The old building had been in use for 35 years.

The new facility will include a walk-through planetarium, an IMAX theater, and 110,00 square feet (10,100 square meters) of space, about four times the size of the old building.

Vandalism at St. Louis

In late March, vandals damaged a banner at the **St. Louis Science Center** and painted anti-war slogans on an exterior wall, apparently in protest of the film ***Fighter Pilot***. The banner was destroyed, but the paint was removed from the building within hours. Damage was estimated at $4,000.

Limo service, movie stars

From the Wisconsin State Journal, April 15

When plans for an IMAX theater at **Star Cinema** in Fitchburg [WI, near Madison, *see page 4*] were unveiled last week, Mayor Tom Clauder's phone started ringing. This is apparently the biggest news his burg has gotten in ages, judging by his calls.

"I started jotting down notes after the first few calls," says Clauder. Here are some of the comments: "Will we be getting limo service? Will there be a red carpet? Will our popcorn be bigger? We expect movie stars." And his favorite: "Now we have to change our welcome signs that say 'Welcome to Fitchburg, Recycling Capital,' and replace 'recycling' with 'IMAX.'"

"This really captured people's imagination," attests Clauder. Always an affable fellow, Clauder makes a point of saying that City of Madison officials, who fought unsuccessfully to get an IMAX downtown, shouldn't fret. "I'll invite them to come on over. We don't want any hard feelings."